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EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

A couple of decades ago, the American Civil Liberties Union sued San Francisco over the cross on Mount Davidson. The issue was pretty simple — a religious symbol on public land — but the furor was insane: critics attacked the ACLU up, down, and sideways and acted as if the separation of church and state was some form of blasphemy.

Yes: even in this tolerant, secular city, people get amazingly bent out of shape over this stuff. In fact, when I called Mission Police Station this week and asked why churches are allowed to use the middle of Guerrero Street for free parking on Sundays, Sgt. Larry Gray tried to talk me down.

"Tim, Tim, you don't want to go up this tree," Gray, who is a charming and funny man, told me.

Sorry, Sarge, but I'm going there.

See, if you live in the Mission, it's pretty hard to ignore. Double parking and parking in the medians is strictly illegal, and people get stiff tickets for it — except on Sunday morning, when churchgoers get a complete pass.

The churches don't have to get permits or pay the city a fee or anything. According to Gray, CONTINUES ON PAGE 5 >>



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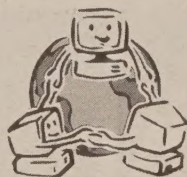
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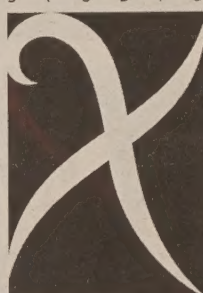
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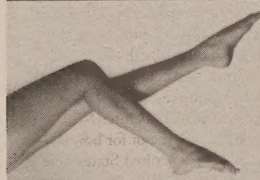


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Declaring the Cow Palace surplus
would lead to the privatization of
68 acres of valuable urban land.

EDITOR'S NOTES

CONT'S

there really aren't any rules. The cops just look the other way.

"It's a San Francisco tradition that goes back a hundred years," Gray told me. "They used to do the same thing with horses and buggies."

I know, I know, tradition and all. Last Sunday was Easter, for Christ's sake, and I ought to give the believers a break. And on one level, it's not that big a deal at all. The streets are still passable, mostly, although it's a little more dicey for bikes and cars to coexist on a narrower strip of pavement. Traffic isn't a big deal on Sundays (mostly), and if it is, people shouldn't be driving so much anyway.

But nobody else gets to do this.

If you go to see the (secular) Mime Troupe in Dolores Park and you stick your car in the middle of the street, you get a ticket. If you drink at a (secular) bar or eat at a (secular) restaurant and you leave your car in the Valencia Street median, you get cited. You can't double park while you run in for a (secular) cup of coffee at Muddy Waters.

So, with all due apologies to Sgt. Gray and the good people of faith, I have to ask again: Why do the churches get something nobody that else does? Am I the only one who thinks this is a bit sketchy?

I continue to get calls from people who are furious about the state's plan to spray chemical pheromones from helicopters over San Francisco in August as a way to wipe out the Light Brown Apple Moth. Assemblymember Mark Leno and State Senator Carole Migden both are fighting it. Mayor Gavin Newsom wrote the governor this week to urge a health study before the spraying starts.

An environmental impact report is underway, but the state and the feds are calling this an emergency (the LBAM damages crops) and they're planning to go forward no matter what.

I fear the only way to stop this is in court, with a challenge to the EIR — its timing, validity, the emergency declaration, etc. City Attorney Dennis Herrera ought to take this on. Thousands of people with young kids in the path of the spray would be immensely grateful. **SBFG**

THIS MODERN WORLD

by TOM TOMORROW



Stop the Cow Palace land grab

EDITORIAL Technically, the Cow Palace isn't in San Francisco, but it's part of the larger city's history. It was the site of two historic political conventions, a string of historic concerts, and lots of less memorable smaller events. It's home to the Grand National Rodeo. For a lot of people who care about links to the city's past, it's a treasure. For the half-million or so folks who pass through the doors every year, and the dozens of promoters who use the cavernous hall for expositions, shows, and performances that don't fit anywhere else, it's an invaluable part of the local cultural scene.

For people who worry about earthquakes and catastrophes, it has immense appeal — the place could serve as a gigantic shelter, with beds, showers, a huge parking lot for staging, and room to land helicopters in the event of a disaster.

To real estate developers, it's a potential gold mine. And to Daly City, where the Cow Palace sits, it's an opportunity to create a huge new complex of condos and retail stores that would bring in millions in new taxes.

So when state Sen. Leland Yee introduced a bill that would force

the state to declare the Cow Palace surplus property and sell it to Daly City, the battle lines were drawn. A front-page story in the *San Francisco Chronicle* suggested that the venerable place could be razed for redevelopment. Supporters have come forward to talk about its role in the community and its value as a venue. The Daly City manager, Pat Martel, argued that the place gives her city nothing whatsoever in terms of taxes and hosts some events — like a gun show and the Exotic Erotic Ball — that her constituents find offensive.

What's missing from most of this debate is the fact that this is 68 acres of prime real estate that's still publicly owned. Declaring it surplus would almost certainly lead to the privatization of an immense block of potentially priceless urban land.

Yee's bill, SB 1527, is just the latest chapter in a battle over the Cow Palace that goes back several years. The board that oversees the facility, which reports to the state Department of Agriculture, has been negotiating with Daly City to lease 13 acres of parking lot and underused land for development. That would allow the city to build some new

housing, seek a supermarket that the neighborhood badly needs, and add to the local tax base. But the talks have stalled — and after Daly City hired powerhouse lobbyist and former assemblymember Bill Duplissea to take the case to the Legislature, and Daly City's council asked for help, Yee stepped up.

SB 1527 mandates that the state sell the property to Daly City, with the proceeds going to pay off some of the debt the state incurred through the governor's misguided deficit-recovery bonds. Yee argues that the state needs the money in this brutal year to save public education, and we understand how powerful that message can be — but selling off public land to cover budget shortfalls is almost always a terrible idea.

There's little doubt what the endgame is here: Daly City doesn't have the cash to buy 68 acres that will be worth hundreds of millions of dollars at fair market value. All the small municipality will be is a conduit — the land will be quickly flipped and sold (or leased for very long terms) to private developers.

CONTINUES ON PAGE 6

Don't stop the torch protests

EDITORIAL We (almost) sympathize with Mayor Gavin Newsom: The Olympic torch is a political nightmare. House Speaker Nancy Pelosi is pushing in one direction; Senator Dianne Feinstein is pushing in another. The local Chinese community is far from unanimous — many residents are proud of the Beijing Olympics and don't want politics to mar the celebration, while others think the Chinese government's actions in Tibet are inexcusable and need to be publicized. The mayor has tried to split the difference, welcoming the torch but promising (for now) to keep it out of Chinatown — and to limit protest.

In fact, the Mayor's Office has talked of establishing isolated "free-speech zones" — an oxymoron if there ever was one — to keep the more vocal demonstrators away from the feel-good imagery of the torch passing through this city.

That's a bad mistake.

Olympic officials and their allies like to say the games are not about politics, and that's fine, as far as it goes — but it really doesn't go that far. China, which has a long list of political problems, wants to use the games to burnish its international reputation. We're not for boycotting the games (the United States' boycott of the Moscow Olympics in 1980 was foolish, as was the Soviet Union's retaliation in Los Angeles four years later). But it's entirely appropriate for critics of the host nation's government to use the occasion to make some points.

And there's plenty to talk about: China has sealed off Tibet to the news media, preventing the world from learning anything beyond the official line. The oppression and human-rights issues are hard to hide, though, and reminding a world audience of that battle for justice and self-determination is a worthy goal of Olympic protests. So is the situation in Darfur, where *New York Times* columnist Nicholas Kristof writes that "in exchange for access to Sudanese oil, Beijing is financing, diplomatically protecting

CONTINUES ON PAGE 6

CONCERT UPDATE

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3/26 Palace of Fine Arts

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3/26 Cafe du Nord

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MIA DOI TODD**
3/27 Fillmore

**JUSTICE
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3/27 SF Design Center

**THE AUDRYE SESSIONS
THE FEDERALISTS**
3/28 The Uptown

RAY DAVIES
3/28 Warfield

EVANGELISTA
3/28 Bottom of the Hill



GZA
3/31 Independent

**BIRDS OF AVALON
HANK IV**
4/1 Hemlock Tavern

MINISTRY
4/1-2 Fillmore

**BAD MANNERS
LA PLEBE**
4/2 Slim's

KANSAS
4/2 Grand Ballroom

DIGITALISM
4/2 Mezzanine

**THE CAIRO GANG
FAMILY TREA**
4/2 Warfield

**OKAY, FAMILY TREA
ELIAS REITZ**
4/2 Make Out Room



**THE CRIBS
RA RA RIOT**
4/3 330 Ritch

**LOUIS XIV
WHAT MADE MILWAUKEE
FAMOUS**
4/3 Fillmore

MAGIC BULLETS
4/4 Bottom of the Hill

**BRUCE SPINGSTEEN &
THE E STREET BAND**
4/4 ARCO Arena
4/5 HP Pavilion

LES CLAYPOOL
4/5 Warfield

EDDIE VEDDER
4/7 Zellerbach Auditorium

ANTI-FLAG
4/7 Fillmore

ANI DIFRANCO
4/8 Fillmore



RJD2
4/10 Independent

**KING BROTHERS
SHELL SHAG**
4/10 Bottom of the Hill

DIRTY PROJECTORS
4/11 Independent

BIRDMONSTER
4/11 Bottom of the Hill

**MORCHEEBA
MARIEE SIOUX**
4/11 Fillmore

**NICK LOWE/
ROBYN HITCHCOCK**
4/12 Fillmore

**XIU XIU
THAO WITH THE GET
DOWN STAY DOWN**
4/12 Bottom of the Hill

**ENON
THE BLACKS**
4/13 Bottom of the Hill

EELS
4/14 SF Palace of Fine Arts

**HANDSOME FURS
ARIA C JALALI!
DJ BAGEL TED**
4/15 Bottom of the Hill



CAT POWER
4/15 Warfield

MICHELLE SHOCKED
4/17 Swedish Hall

**GHOSTLAND
OBSERVATORY**
4/17 Mezzanine

INSTANT MESSENGERS
4/17 Rickshaw Stop

RILO KILEY
4/17 The Concourse

**GOSSIP
PANTHER**
4/18 Bimbo's

**PAPERCUTS
THE BOTTICELLI THE
MANTLES**
4/18 Cafe du Nord

THE MARKED MEN
4/19 Knockout

FORREST DAY
4/19 Red Devil Lounge

**JAY-Z
MARY J. BLIGE**
4/20 Oracle Arena

THE RACONTEURS
4/23 Bimbo's

**LIL BUNNIES
NO BUNNY
LITTLE CLAW**
4/23 Hemlock Tavern

**DEATH CAB FOR CUTIE
THE CAVE SINGERS**
4/23 Fillmore

THE VERVE
4/23 Warfield

MIDNIGHT JUGGERNAUTS
4/23 Mezzanine

HOT CHIP
4/24 Fillmore

VEIL-VEIL VANISH
4/25 Knockout

**CRASH NORMAL
NOTHER PEOPLE**
4/25 Hemlock Tavern

THROW ME THE STATUE
4/26 Bottom of the Hill



LES SAVY FAV
4/27 Great American
Music Hall

MINUS THE BEAR
4/29 Bimbo's



BLACK MOUNTAIN
4/29 Blake's

THE BREEDERS
4/30 Slim's

COLIN MELOY
4/30 Fillmore

AKRON/FAMILY
4/30 Rickshaw Stop

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COW PALACE

CONT>>

The Yee bill is designated an "urgency measure," which means it could be approved as early as April. That's ridiculous; there is no urgency here. This is a huge decision, and needs a lot more public discussion and debate.

We suspect that there's a way to meet Daly City's needs for development without turning over the entire 68 acres. There's almost certainly a way for the Cow Palace to remain and for some of its land to be used for housing and retail.

But we haven't even seen a template for what sort of project would go on the site. How much of the housing would be affordable? How much of the retail would serve the community? Would this become another chain-store-and-luxury-condo site with gated homes in an economically depressed area? What will the San Francisco neighborhoods that border on the site get out of it? Will there be any new parkland or open space? How will a large commercial complex there affect traffic, noise, pollution, displacement, and other environmental factors in the surrounding areas?

How on earth can you talk about selling off such a huge chunk of public land without even talking about how it will be used?

This is nuts. Yee's bill needs to be defeated, and all the parties (including the San Francisco city planners and supervisors) need to start cautious, long-term discussions about the Cow Palace, its land, and the needs of the public. Otherwise this will appear — with justification — to be nothing but a sellout of gargantuan proportions. **SFBG**

TORCH

CONT>>

and supplying the arms for the first genocide of the 21st century."

We're a little baffled at why Newsom is so worried about the torch passing through Chinatown (where there are at least as many people who would cheer as would protest) and why he's trying to prevent visible demonstrations as the icon is carried along the streets of one of the world's most politically active cities. As Vincent Pan, executive director of Chinese for Affirmative Action, told us, "we want to allow dissent and model it for the rest of the world."

The politics are tricky, but the answer ought to be simple: forget the "free-speech zones." Bring the torch to town, publicize the route — and allow anyone who has a strong opinion on any side of the issue to show up and be heard. **SFBG**

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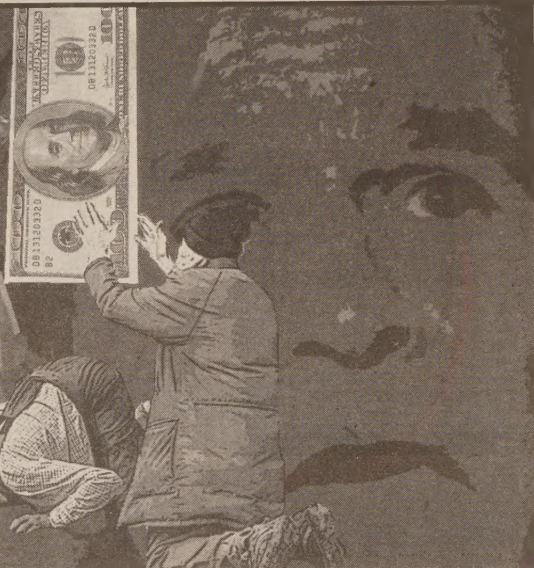
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GUARDIAN
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I want my multiracial grandkids to spend the next eight years of their development thinking that having a black President of the United States is the most natural thing in the world.

A faith-based society...

Thanks, George, for setting us straight!



Worship, by Paul King. Send political art submissions to opart@sfbg.com.

My grandson looks like Barack Obama

OPINION He really does. I was sitting and reading (that's what I do most of the time) and I came across a picture supplied by Obama's half-sister (who is half-Indonesian) of their mom and Barack at around two years of age. I was struck by the similarities between young Barack (taken some 44 years ago) and my grandson, Wesley, who is two and multi-racial — the new zeitgeist.

Kamala Harris is multiracial. Elaine Santore is multiracial. So is my granddaughter, Tandiwe. And Tiger Woods. And Derek Jeter. It shouldn't be a big deal anymore.

But it is.

I want my multiracial grandkids to spend the next eight years of their development thinking that having a black President of the United States is the most natural thing in the world. I want my white grandson to think the same thing. I want America to think it too.

Obama's mom reminds me so much of my own daughter. Barack's mom joined United Nations efforts. My daughter joined the Peace Corps. Neither ever worked anything but a life of service to America and the needy people of

the world (my daughter went from Peace Corps to America Corps and then back to Peace Corps).

I thought these things as I hung out on my balcony (OK, it's a Tenderloin fire escape) and watched the St. Patrick's Day parade go under my perch. The first ranks had the cops and an Asian woman at the head. The black cops walking with her seemed normal now, because my grandkids are black and Irish. I read a book once that said that 25 percent of American black folks have American Indian blood in them.

In other words, we're a multiracial society and should stop listening to the reactionary voices like Hillary Clinton and her supporters who think that any person of color who has a top job or candidacy is there due to some racial quota.

"I've been to the jungles and the lowlands beneath / where tigers question jaguars about their teeth. / Never forget the moral that I trace. / This world is a dangerous place."

Bertolt Brecht

One thing that most of the people of the third world agree upon is

that you can't trust white men. That can be something of a hindrance when you're trying to negotiate something. That's why Colin Powell and Kofi Annan get much better receptions in the world's capitals. Imagine going from sending the likes of Dick Cheney to talk to the Iraqis to having Barack Obama represent you.

I'm not trying to be trite here, but let's face it — most of the world is a lot more likely to have someone in their family who looks like Barack Obama than are most Americans. That counts for a lot.

So let's be sensible and elect a president who looks like my grandson. It works for me. **SFBG**

h. Brown

h. Brown is a 62 year-old keeper of sfbulldog.com, an eclectic site featuring a half-dozen City Hall denizens. h is a former sailor, firefighter, teacher, nightclub owner, and a hard-living satirical muckraker. He also writes the Court Jester column for fogcityjournal.com, where an earlier version of this column appeared.

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LETTERS

DISABILITY RECONNECT

It was really disappointing to see you get this story so wrong ["Disability reconnect," 3/19/08]. You missed the vital facts that this is a civil rights issue, that the cost is part of a \$300 million dollar renovation of City Hall that should have included this item, and that the actual cost of the ramp is nowhere near the million dollars it has been presented as. No other community covered by civil rights law has been asked to choose between civil rights and the services needed to live in the community. Almost all who testified for the ramp refused to pit one against the other. The real issue came to the fore when it was pointed out that there was no purpose in reallocating funds to Public Health, since the funds for midyear cuts were already there; the Mayor had decided not to spend them.

Herb Levine, executive director, Independent Living Resource San Francisco
San Francisco

HE'S FUCKING MARRIED

I just had to respond to Annalee Newitz's ridiculous piece ["Techsploitation," 3/19/08] on the Eliot Spitzer affair and her pointless arguments in support of prostitution.

Newitz completely missed the core issue of the scandal — infidelity. Whatever the mistress did for a living — hooker, waitress, intern, skydiver — she's still a mistress, and it's amazing that so many journalists are choosing to focus on the fact that Spitzer is a big old hypocrite (a politician? hypocritical? you're kidding!) and not the fact that he's a piece of shit adulterer. That Newitz goes a step further to extend sympathy to the mistress just pulls the eye away from the issue even more.

I know San Francisco is full of bipolar sex addicts but I didn't realize that their sense of fidelity was so warped. I personally am in favor of legalizing prostitution, but

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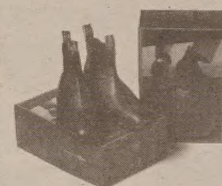
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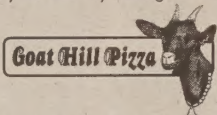
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LETTERS

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in this case prostitution is not what the majority of people (that I know, anyway) are upset about. We're upset because yet another wife and mother has been publicly humiliated, and because another man who showed great leadership potential turned out to be a john. People of differing political affiliations can argue about the morals and ethics of prostitution until they're blue in the face, but I think that most people across the spectrum agree that cheating on your spouse is wrong, and I wish that the popular media would bring this up.

Maybe I'm just old-fashioned.

Amanda Ressler

LAY OFF THE MUSHROOMS

Obama an "antiwar" candidate ["Resistance is futile — or is it?" 3/19/08]? Stephen T. Jones needs to lay off the mushrooms! Obama is on record as supporting unilateral military strikes on both Pakistan and Iran. With regard to Iraq, Obama stated, "I believe that US forces are still a part of the solution in Iraq. The strategic goals should be to allow for a limited drawdown of US troops, coupled with a shift to a more effective counter-insurgency strategy that puts the Iraqi security forces in the lead and intensifies our efforts to train Iraqi forces. At the same time, sufficient numbers of US troops should be left in place to prevent Iraq from exploding into civil war, ethnic cleansing, and a haven for terrorism."

In plain English, a President Obama promises to reduce but not totally withdraw troops and mercenaries from Iraq.

Harry S. Parisier
San Francisco

FOR THE RECORD

Last week's Green City column listed the wrong Web address for Green Zebra. The correct one is www.thegreenzebra.org.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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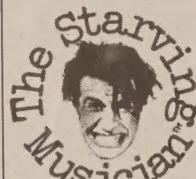
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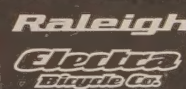
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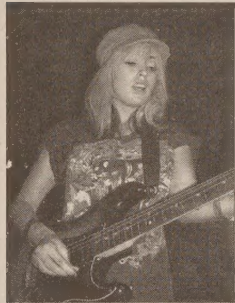
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Politics Tibet gets torched, Migden's woes, Mirkarimi for State Senate?

Sutter nurses strike

Thousands of nurses at eight Sutter Health hospitals in the Bay Area walked off the job Friday, March 21st, kicking off a 10-day strike against the Sacramento-based health chain. The California Nurses Association is calling for sufficient staffing levels, adequate break and rest times, and affordable medical coverage for its members. In addition to clashing with its nurses' union, Sutter also sparked controversy recently by threatening to close or scale down St. Luke's, one of only two full-service hospitals south of Market Street.

Irene Terestman, a delivery nurse among the 50 or so strikers on the picket line outside of Sutter's Alta Bates Medical Center in Berkeley told the *Guardian*, "Initially [these strikes] seem about the nurses, but it's really always about the patients." After long hours of physical work and no rest, Terestman said, the care given to patients suffers. "To drive people to work that way, you just wear them down."

Late Friday afternoon, Sutter Health released a statement stating that "impressive numbers of nurses ... rebuked" CNA's calls for a walkout. The company claimed that about half of all its nurses showed up for that day's morning shifts and used those figures as proof that CNA members are not unified in support of the action.

"CNA's strike is a thinly veiled attempt to ... gain the union easier organizing rights and more dues-paying members."

Reached by phone on Monday, CNA official Shum Preston strongly disputed the company's work attendance figures. "Sutter has engaged in a campaign of harassment and intimidation and now lies. Sutter nurses are unified and we're proud that there was 95 percent participation in this strike."

When we asked Preston about the wide discrepancy in the work attendance numbers between the company and the union, he told us, "They're just making stuff up."

(Emma Lierley)

Raising the (monkey) bar

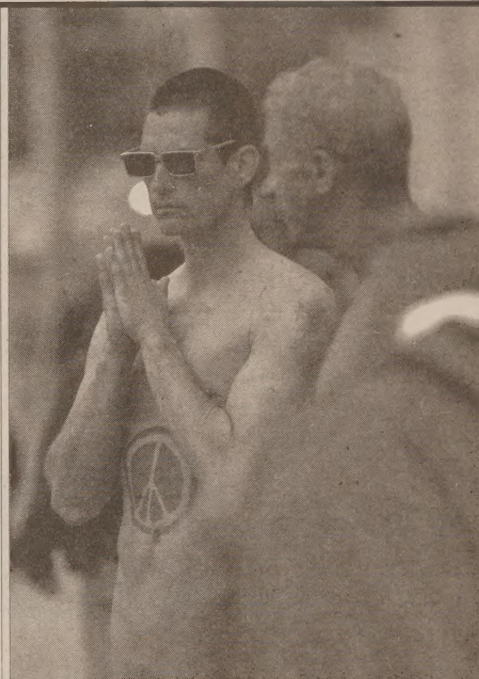
Last week, San Francisco's Animal Control and Welfare Commission asked the Board of Supervisors to consider converting the privately managed San Francisco Zoo into a rescue center. Under the proposal, which comes three months after the fatal Christmas Day mauling of teenager Carlos Sousa Jr. by the Siberian tiger Tatiana, the zoo would house and care for privately-owned exotic species and rescued wildlife. Zoo exhibits would also be enlarged and made more naturalistic. For years, zoo critics have charged that the 70-year-old facility's enclosures are cramped and inhumane. "The [zoo's] problem is

bigger than the tiger [attack]," Deniz Bolbol of In Defense of Animals told the *Guardian*. "All we've got since Christmas is higher walls in the lion, tiger, bear, and gorilla grottos and changes made to the viewing stations. But nothing has been done to improve the spaces and conditions in which these animals reside."

Bolbol contends that for the past decade, the Zoological Society, the private nonprofit that operates the zoo, has put human entertainment ahead of animal welfare by spending \$80 to \$90 million on conference centers and cafés, not animal quarters. "There is no reason why animal welfare can't be the top priority. This is not about asking for money, but changing the way that money is spent."

The Zoological Society's lease at the city-owned zoo comes up for renewal June 30. Sup. Ross Mirkarimi has expressed interest in the rescue zoo concept. Zoo officials did not return our calls as of press time, but Zoo Director Manuel Mollinedo told the *Chronicle* that he opposes a rescue zoo model, noting that the zoo's current conservation efforts, such as breeding 100 bald eagles "would likely end" under such an arrangement. Bolbol admitted that endangered species breeding programs would not be expanded if the plan was implemented, but that current programs would be "grandfathered in."

(Sarah Phelan)



Lloid of Nudes 4 Peace takes in the scene at the San Francisco Civic Center during a March 19 antiwar rally there. The group of nude protesters joined an estimated crowd of 7,000 marking the fifth anniversary of the United States-led invasion of Iraq.

GUARDIAN PHOTO BY CHARLES RUSSO



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ALERTS

By Deborah Giattina
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FRIDAY, MARCH 28

Keep Buster's open

Buster's Place, where homeless people go when they've been turned away by the shelters, is slated to close April 1. Join the People's Budget, a group that advocates maintaining budgets and city services for low-income people, at a protest also sponsored by the Coalition on Homelessness. 11 a.m.
City Hall
Polk and McAllister, SF
(415) 215-7575

SATURDAY, MARCH 29

Yes on Prop 98 campaign

Start getting used to these numbers: Prop. 99 is the bad state ballot measure that will abolish rent control as it reforms eminent domain rights. Prop. 98 also reforms eminent domain, but doesn't include the disastrous rent control restrictions. Help others learn the difference by distributing literature with the good folks from the San Francisco Tenant's Union. 11 a.m.
Centro del Pueblo
474 Valencia, SF
www.sftu.org

MONDAY, MARCH 31

Keep it real

It's a good time to remember the legacy of Franklin D. Roosevelt's New Deal on the 75th anniversary of its signing — especially since the New Deal backed homeowner's loans during the Depression, not the banks that gave out the loans. Supervisors Chris Daly and Ross Mirkarimi present the program featuring speakers Karega Hart, a labor activist and educator; James Tracy, founder of the San Francisco Community Land Trust; and others. 3-5 p.m., free
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EARLY ALERT

WEDNESDAY, APRIL 9

Dream on

Director Tami Yeager's documentary *A Dream in Doubt* documents the hate-motivated murder of Sodhi and his family's determination to remain unafraid in America. Discuss the film after the screening with Jaldeep Singh, managing director of the Sikh American Legal Defense and Education Fund and other panelists. 6 p.m., free
San Francisco Main Public Library
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www.sfppl.org **sfbg**

Closing time

San Francisco shuts a much-needed 24-hour homeless center

By Amanda Witherell
> amanda@sfbg.com

The sign on the door speaks the truth to the 200 people who pass through it everyday: "Buster's Place/13th Street Drop-In will be permanently closing Monday March 31 at 5 p.m."

Will, a trim, soft-spoken man seated inside Buster's on a Monday afternoon, reading a paper and waiting for his laundry to finish spinning, says that starting April 1, "The street is going to be where I go. The Safeway sink is going to be my shower."

Buster's Place, a homeless services facility run by Haight Ashbury Free Clinics, is on Mayor Gavin Newsom's midyear budget chopping block. But recently passed legislation says the city must provide a 24-hour drop-in center accessible to anyone. On March 18, the Board of Supervisors, by a vote of 9-2, passed "standards of care" mandating that all city-funded homeless shelters meet a basic level of sanitation and service, stocking facilities with toilet paper, soap, and nutritious food, as well as keeping at least one open 24 hours a day for anyone to walk in the door. (See "Setting Standards," 1/30/08 and "Shelter Shuffle," 2/13/08.)

Newsom tacitly supported the new law, but took issue with the

\$160,000 price tag — which does not include the \$1 million it takes to run Buster's for a year.

The Human Services Agency plans to temporarily fill Buster's void with 150 Otis, a city-owned building across the street where storage and shelter reservations are provided for homeless people. In the past, it's been an emergency shelter for men, but it is only permitted to operate nine months out of the year. On April 1 it will reopen with about 30 beds and 30 to 40 chairs — all for men — and will only be open until June 30, the end of the fiscal year. HSA did not respond before press time to multiple requests for more details on the plan.

Beyond trying to fix a permanent problem with a temporary solution, 150 Otis will be a shadow of Buster's.

"Buster's definitely handles more than 30 to 40 people a night," said the Department of Public Health's David Nakanishi. On March 20, for example, Buster's staff reported to Nakanishi that 98 people were on-site at 3 a.m. — 90 males and eight females. They also reported 30 people at 3 p.m. and 80 at 8 p.m.; 90 was the average between midnight and 7 a.m. Overall, the staff sees 150-200 people a day.

The drop-in center is often the first place a newly homeless person



With Buster's Place slated to close due to budget cuts, the 150-200 homeless people a day who seek its 24-hour drop-in services will have one less option for finding help. | GUARDIAN PHOTO BY CHARLES RUSSO

goes for help. But now those people — especially women — will have one less option.

Buster's manager, Carolyn Akbar, has been telling clients to go to the Free Clinics' Oshun Center, which has 24-hour drop-in services for women. But, she said, "A lot of women don't like to go there because it's right in the heart of the Tenderloin."

Funding for 150 Otis is coming from an HSA budget surplus. "They're not saving any money. They said as much at the budget hearing," said Sup. Chris Daly.

Already, other city-funded facilities are feeling the strain of one less helping hand. The Mission Neighborhood Resource Center has many of the same services as

Buster's, but is only open weekdays and already operating at capacity. Still, "I'm seeing my numbers spike up," said director Laura Guzman. Contracted to serve 100 people a day, her staff tries to keep the number under 200, but lately it's been closer to 250. "We had an incidence of violence last week as a result of more people in the facility," Guzman said. Guzman called drop-in facilities "critical players in our system of care. 'When everything else fails, the drop-in is there.'"

Necessities like showers, laundry, restrooms, telephones, and access to medical and dental services can be found at Buster's. Also, unlike any of the 15 other city-funded places for homeless

CONTINUES ON PAGE 12 >>

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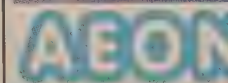
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Shelter CONT.,

people, it's open 24 hours a day, seven days a week, and is "low threshold," meaning there are no basic requirements to come in.

Nakanishi listed several reasons why a drop-in center aids in overall public health, from preventing deaths on the street to providing a place to take a shower and use the bathroom. A Request for Proposals put out by DPH to continue the 24-hour drop-in services next year is also on hold, shaving a slim million from the city's budget.

Tenderloin Health, which operates a drop-in center on Golden Gate Avenue, was one of the respondents to DPH's RFP for a 24-hour center and said it was more than willing to extend operating hours past the current 11:30 p.m. closing time.

"The funding was pulled the same day we submitted the proposal," said Colm Hegarty, director of development for the

nonprofit. "We would do it. Our proposal was very specific."

Drop-in centers have been criticized as places where people hang out and avoid the shelter systems and services they provide, but that was never the intention for Buster's, which has only been open for 13 months. "The program was designed to really have around the clock case management," said Nakanishi, who wrote the RFP.

Akbar said Homeless Outreach Team officers were supposed to be working with center staff to move people deeper into the care system, but she's been told they're too busy working with people on the streets.

Which is what Buster's is all about. Most of the people still on the streets aren't interested in doing something to change their situations, points out Keith Bussey, deputy director of integrated health services for the Haight Ashbury Free Clinics. "But people who come into a drop-in are in that pre-contempla-

tive stage of change. They're venturing inside for maybe the first time."

Will is unequivocal about Buster's proposed replacement: "Not 150 Otis. I don't want anything to do with 150 Otis because of the people who work there." Claiming he's received rude treatment there too many times, Will even stopped using the storage facility there. Middle-aged and homeless in San Francisco for the past couple of months, he sleeps outside and after two stays in the city's shelters said, "Never again."

"Ultimately it's going to hurt the city," said Hegarty of the closing. "You'll see more of a presence on the streets. People will want to see something done about it, so there will be more police responding. The criminal justice system is going to become burdened. The emergency room at San Francisco General is going to become burdened. People will go anywhere they can just to get off the streets." **SPB**

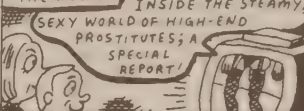
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BY LLOYD DANGLE

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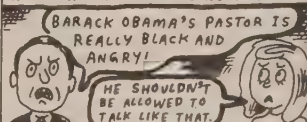
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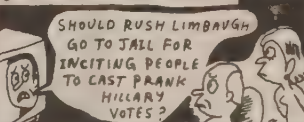
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- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Set Proper Tire Air Pressure
- Rotate Tires
- Service Battery
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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SUGGESTED INTERVALS: 30,000/ 60,000/ 90,000/ 120,000 MILES

* Typically includes the following services:

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- Replace Air Filter
- Replace Spark Plugs
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Inspect Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Adjust Parking Brake (if needed)
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect CV Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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Why You Need to Replace The Timing Belt

Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

* Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details. With this ad. Expires 04/30/08 5/86.

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* Inspect accessory belts

* Check & adjust timing (if applicable)

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* Inspect camshaft seals

* Inspect tensioners & idlers

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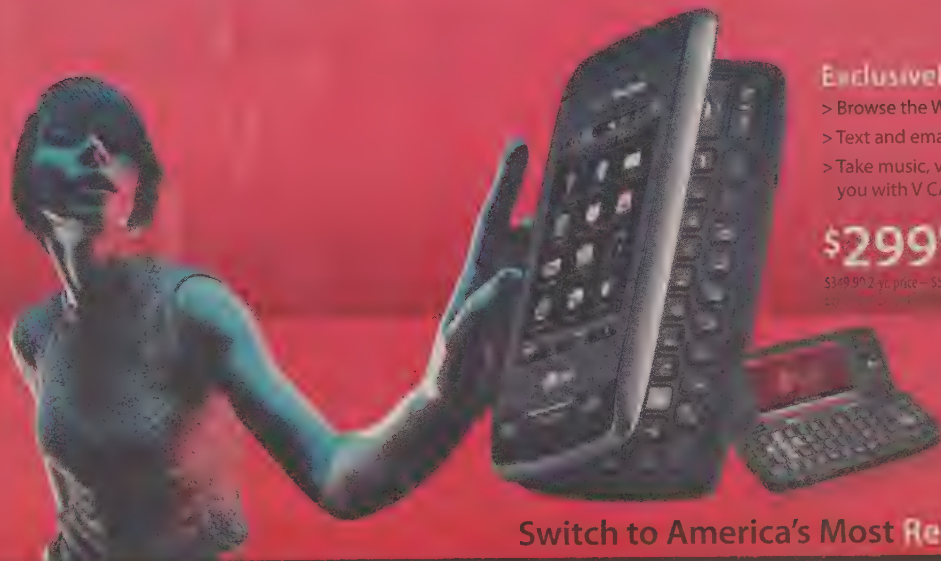
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References

Yusuf Hossain, Director for the Center for Environmental Policy, Management, and Science, University of Maryland System, College Park, MD 20742-8691; e-mail: yusuf.hossain@um.edu

Color wars online

By Annalee Newitz

► annalee@techsploitation.com

TECHSPLIOTATION Imagine that you had a group of friends and acquaintances you saw every day at school or at work, and one morning instead of saying "How are you?" they suddenly started saying, "Have you joined one of our teams yet?" At first, you would dismiss it as some dumb joke you missed on *The Colbert Report* the night before. But it keeps going: "I'm on white team. But Bob's on blue team," your pal says to you later. "Are you on the puce team?"

At this point, you truthfully believe that everybody has gone fucking crazy and that the people you thought were your friends are actually a bunch of kids living on that island from the movie *Battle Royale* (2000) where everybody has to kill one another for arbitrary reasons determined by a capricious authority figure who thinks he's a comedian.

This actually happened to me last week on a social network called Twitter, an online service that lets you send short messages to people on your list of friends. As you look at your Twitter "stream," you'll see your friends' names and short "tweets" about what they're doing or how they're feeling. When you work at home and don't have office pals to say hello to in the morning, Twitter is your surrogate office chit-chat zone. In the morning, I see my friends saying things like, "Yawn, I'm drinking coffee" or "Gotta finish this awesome project." In the evening, people will say, "Going to Sugarlump Café — anyone want to come hang out?" Though I'm home on my computer, Twitter keeps me in touch with the social world.

But last week, for the first time, I felt like my friendly chat zone had become a freaky arena of prototribal warfare. And not the good kind of tribal warfare like in the recent flick *Doomsday*, with punk rock cannibals and Malcolm McDowell dressed as a medieval king. Everybody had started joining colored teams. I kept getting messages like the ones I described earlier, where people were saying, "I'm on blue team! I'm on greenteam! What is your team?"

Finally, after hours of this, I

typed a quick message to everybody: "I do not want to join a team." One of my friends replied, "OK, I've set up a team for you — noteam! You can join that!"

No. I do not join colored teams. I don't join nonteam just to feel like I'm part of the team-joiners. I do not like when social spaces degenerate into meaningless competitions. It seems too much like Facebook.

I had to get to the bottom of what the hell was going on. After a few quick searches, I discovered that the color wars were started by a popular Web personality named Ze Frank, who is most famous for doing funny shit online and creatively promoting the hell out of it. He decided it would be fun to say he was on "blue team" and then see how many people would join it or join other teams in response. On his blog, he wrote that it would be just like summer camp, where everybody joined a colored team and played tug-of-war or egg toss.

Except there are no potato sack races on Twitter. It's a communications medium, not a freaking summer camp. I love the hell out of tug-of-war and summer camp, but if you want to do that, why not create a "summer camp" group on Twitter and get everybody to go out to the park, form teams, and do shit? And then — post all of the photos on Flickr? Why divide a gregarious social space into meaningless factions?

The whole thing depressed me more than it should have because it confirmed my worst suspicions about humanity: one, that people will blindly do what a charismatic figure asks them to do even if it's stupid; and two, that in the absence of conflict, people will still race to form teams that fight each other for no reason. This team thing took over a huge portion of the Twitter social network within a day. It spread that fast — as fast, perhaps, as our desire to form alliances based on conflict.

So forgive me if I can't think of Ze Frank's little game as something "fun," like summer camp. It was about as fun as the Stanford Prison Experiment, and just as revealing. **SFBG**

Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who lives in the prehistory of human civilization.

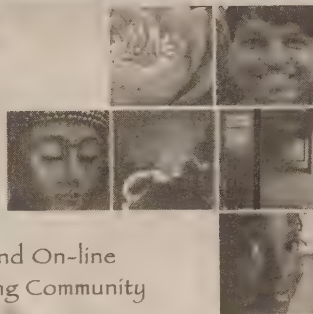
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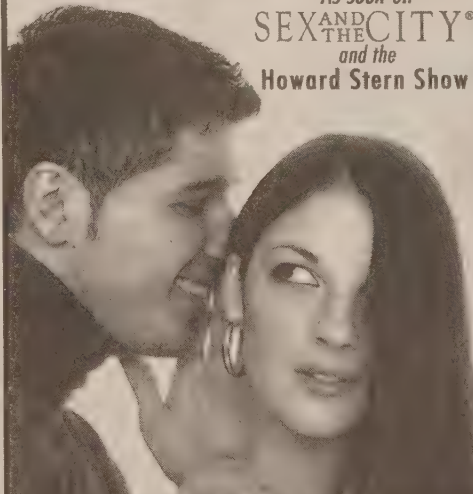
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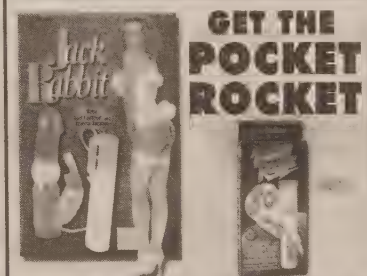
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Coworkers gather at the Beale Street Bar & Grill for some after-work bonding (left); organic u-pick farms like the one pictured at right sure can beat the prices at Whole Foods Market. | GUARDIAN PHOTO OF BEALE STREET BY PAT MAZZERA

SUPERLIST 2008

What's with the obsession to possess every Daniel Johnston cassette, need to surf every beach, or desire to watch a game at every baseball stadium in America, as Stanford grads Brad Null and Dave Kaval did in 1998? Why don't just a few do? It must have something to do with our human urge to make things complete. Isn't that why people spend their free time updating wikis instead of, say, taking a nap?

Here at the *Guardian*, we have something similar: an impassioned group of listmakers bringing you this one-of-a-kind Superlist issue. Our Superlist 2008 doesn't just give you a smattering of things to do or a hint of places to go in a category, it gives you every single screaming last one of them — the better to assist you in crossing your own personal finish line. We bring you every restaurant in the city that serves oysters for a buck during happy hour, each bar that has a karaoke night, all the marching bands looking for new members that you can shake a slogan at, barbers who will help remove your face animal, and so on. If we screwed up, write us at superlists@sfbg.com and set us straight.

But we're confident we got this right. And you won't find all of this information together in one spot on any wiki — or even Yelp!

Beat that, Internet.
(Deborah Giattina)

SUPERLIST NO. 832

Dives with karaoke

Increase the fame, reduce the shame at your local bar



THE
SUPERLIST
ISSUE

By Vanessa Carr
> superlists@sfbg.com

Here's why dive bar karaoke is better than what you'll find at the established venues: (1) you're less likely to get shamed by karaoke "professionals" who hog the mic and collude with the KJ to play nothing but show tunes and ballads; (2) wait times tend to be shorter, giving you more chances to shine; and (3) the song repertoire tends to be a bit wackier, which — if you're lucky — means finding such rare gems as Danzig's "Mother" or your favorite Paula Abdul B-side. Now go forth and rock that mic.

With its lush red velvet glow and fine wine and Belgian beer selection, **Amnesia** (853 Valencia, SF; 415-970-0012) hardly feels like a dive bar, which is what makes its free Tuesday night karaoke so special. Plus, the fact that it's hosted by Glenn Kravitz, one of the most prolific KJs in the dive bar circuit, means there will be a huge selection of music and props — à la cowbell and toy sax.

If you want a dimly lit, dive-classy karaoke spot with a great beer selection and a hipster crowd that will actually hit the dance floor while you croon Usher, then come to the **Attic** (3336 24th St., SF) for its once-a-month karaoke night on second Mondays.

Not only does **Annie's Social Club** (917 Folsom, SF; 415-974-1585, www.anniesocialclub.com) offer the rare

opportunity to sing Iron Maiden and Judas Priest at its "punk and schlock" karaoke nights, but its also pours drinks stiff enough to make you think you can actually pull off a high-pitched heavy-metal wail. Monday nights are free with karaoke on the main stage; Fridays and Saturdays you'll pay cover for the band but can slip into the tucked-away karaoke room that holds a mercifully small crowd. Come prepared by previewing their song list online.

There's no better way to take a Friday after-work happy hour (6–9:30 p.m.) with your coworkers to a whole new level of embarrassment than with karaoke at the **Beale Street Bar & Grill** (133 Beale, SF; 415-543-1961). Running 22 years strong, this Financial District spot draws a hugely mixed crowd, ranging from suits to bike messengers and construction workers.

It's hard to name the best thing about **Bow Bow Cocktail Lounge** (1155 Grant, SF; 415-421-6730) — whether it's the bartender known for getting wasted, throwing firecrackers, and forgetting to charge you for drinks; the opportunity to sing your karaoke selection in either English or one of several East Asian languages; or some of the strangest background graphics you've ever seen. But once you've been, there'll be no mystery why it's heralded as one of the best karaoke spots in the city. Sing until closing on Friday and Saturday nights.

Neighborhood folks and young Mission transplant types rub elbows at Thursday-night karaoke at **Jack's Club** (2545 24th St., SF; 415-641-5371). Jack's keeps it real with cheap beer, an energetic crowd, and classic karaoke tunes

including hip-hop and old-school jams.

There is no better way to mourn the beginning of another workweek than to make like an Outer Mission hipster and head to the **Knockout** (3223 Mission, SF; 415-550-6994) for its Monday night "Krazy for Karaoke Happy Hour" (6–9 p.m.). After a shot of karaoke-induced adrenaline and a few drinks from its quirky menu — which includes hot toddies, spiked root beers, and electric limeade — you'll start to feel like Friday's not looking quite so far away after all.

Lingba Restaurant & Lounge (1469 18th St., SF; 415-355-0001), a swanky Southeast Asian restaurant in Potrero Hill with an adjoining bar, hosts karaoke on Sunday nights with none other than the Karaoke Shark himself, Glenn Kravitz.

Who says the Mission is hopelessly overrun by hipsters and bridge-and-tunnelers on the weekends? The **Napper Tandy** (3200 24th, SF; 415-550-7510) has a warm, neighborhood-spots kind of feel — the kind of place where you go to catch the game, shoot pool, eat fish and chips, and sing your favorite hits on a Saturday night.

On Friday and Saturday nights, **Rick's Restaurant and Bar** (1940 Taraval, SF; 415-731-8900) draws an older crowd of Sunset regulars and neighborhood folk — and occasional San Francisco State University students — for crooners, classics, and pop.

Starting at 6 p.m. on Monday nights, **El Rincon** (2700 16th St., SF; 415-437-9240) serves up Cuban food and karaoke, featuring music ranging from Latin and reggae to '80s punk, pop, and goth. **SFBG**

MINILIST: ORGANIC U-PICK FARMS

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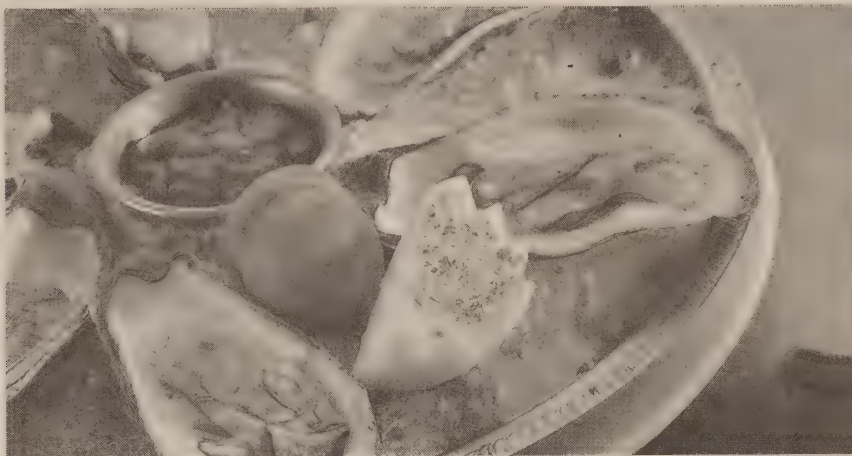
Can you even really call the pale hothouse imposters our supermarkets stock "fruit"? A visit to one of the local pick-it-yourself orchards might be in order to score you some succulent goodies at unbeatable prices. All of them are local, beautiful, and 100 percent organic — so make sure to bring your camera as well as your work ethic (and a few friends to help you carry it all).

A trip north to Sebastopol on Highway 101 brings you to **Gabriel Farm** (3175 Sullivan Road, Sebastopol; 707-829-0617, www.gabrielfarm.com), a u-pick where a fruit seeker can find 15 varieties of apples, blackberries, and Asian pears. The family-run farm uses solar energy, and each visitor receives a tour of the entire facility free. Call ahead to set a time.

An official site honored by the Landmark Society of Napa, **Hoffman Farms** (2125 Silverado Trail, Napa; 707-226-8938) offers a daily u-pick from August until early December. Originally the farm grew only pears, but now visitors can pick sugar pines, peaches, persimmons, quinces, and walnuts. Though the farm is not certified organic, the Hoffmans do follow organic practices. Visitors should call ahead to make certain the owners are home.

The 200-acre spread at **Swanton Berry Farm** (Highway 1 at south end of Swanton Road loop, Davenport; 831-469-8804, www.swantonberryfarm.com) offers two kinds of berries for the intrepid u-picker: strawberries and olallieberries, which are a blackberry-raspberry crossbreed. Both are organically grown and both a steal at \$2 a pound. These u-pick sites are run by unionized workers, and biking to either will earn you a 10 percent discount off their already low price. Strawberry seekers should report to the Swanton Berry Farm Stand, while those on the hunt for olallieberries or, in the fall and winter, fresh kiwis and Christmas trees, need to go to the **Coastways Ranch** (640-Cabrio Highway, Pescadero), across from Año Nuevo State Park.

Since 1922, **Webb Ranch Farm** (2720 Alpine Rd., Portola Valley; 650-854-5147, www.webbranchfarm.com) and the Webb family have been supplying San Mateo County with fresh produce. They now operate a weekends-only u-pick in the spring. Produce available during the summer includes raspberries, peppers, tomatoes, eggplants, and melons, ranging from \$1–\$2.50 a pound (eggplants, \$2 each). (Amber Peckham)



Oysters on the half-shell (left) are in your budget's reach, thanks to several happy hours; Patio Español (right) serves up a seafood-filled platter of paella and Spanish culture. | GUARDIAN PHOTO OF PATIO ESPAÑOL BY SAMANTHA BERG

SUPERLIST NO. 833

One buck shuck

San Francisco restaurants serving one-dollar raw oysters



THE
SUPERLIST
ISSUE

By Colleen McCaffrey
superlists@sfbg.com

Oyster fanatics, rejoice: you can fulfill your fresh-Kumamoto cravings on a canned-tuna budget, thanks to a slough of restaurants in the city that offer an early-evening happy hour of one-dollar oysters. Show up early because the suckers go fast. And if you can't do shooters without a chaser, keep in mind that most places offer house wines, well cocktails, and domestic beers at happy-hour discounts, so you can also catch a buzz without breaking the bank.

The Marina's **Cafe Maritime** (2417 Lombard, SF; 415-885-2530, www.cafemaritime.com) gets an honorable mention for serving up a dozen oysters for \$13. Mon.-Fri., 5:30-7 p.m.

The cozy lounge atmosphere of **Circolo** (500 Florida, SF; 415-553-8560, www.circolosf.com) features a cascading waterfall, and the restaurant transforms into a club after 11 p.m. Bamboo walls and low lighting offer the right ambience for an evening of aphrodisiacs. Tues.-Fri., 5-7 p.m.

Do not think that the bar at **Bacar** (448 Brannan, SF; 415-904-4100, www.bacarsf.com) is awash in bright lights and starchy white linens like the main dining area is. The

candlelit front area offers a casual environment where you can feast on dollar half-shells and slingback martinis. Fri., 4:30-6 p.m.

The Pier 33 Asian-fusion restaurant **Butterfly** (Embarcadero and Bay, SF; 415-864-8999, www.butterflysf.com) can nurse that hang-over with dollar oyster shooters, sans the vodka. But with a happy-hour menu of \$3 bottle beers, \$5 selected appetizers, and such \$5 libations as the Cherry Blossom and the Sake Sangria, you can shoot your shuck and sip your way to nirvana. Mon.-Fri., 4-7 p.m.

Minutes from the Golden Gate Bridge, **Eastside West Restaurant & Raw Bar** (3154 Fillmore, SF; 415-885-4000, eastidewest.ypguides.net) is well known for its thirtysomething bar scene, American seafood cuisine, and outside patio. Mon.-Fri., 5-7 p.m.

The quaint wine-bar experience at **EOS** (901 Cole, SF; 415-566-3063, www.eossf.com) — with sake and wine specials, sexy low lighting, and rotating art exhibits — offers the Cole Valley locals a prime date spot, casual elegance, and floor-to-ceiling windows for optimal people watching. Sun., 4:30-7 p.m.; Mon.-Thurs., 5:30-7 p.m.

Tourists and business crowds alike favor the famous **Hog Island Oyster Company** (1 Ferry Plaza, SF; 415-391-7117, www.hogislandoysters.com), situated in the backside of the Ferry Building. Its shucksters offer dollar Pacific oysters from the restaurant's own sustainable aqua farm,

a view of the bay, and the option to buy unshucked oysters to go. On a sunny day, grab a spot outside on the heated waterfront deck. Mon.-Thurs., 5-7 p.m.

Step inside the **Hyde Street Seafood House and Raw Bar** (1509 Hyde, SF; 415-931-3474, hyde-seafoodhouserawbar.prodigybiz.com), tucked into a quiet Nob Hill neighborhood, and the white tablecloths, captain's wheel, marine life decor, and fresh-cut flowers will have you feeling as though you're in a waterfront restaurant on the wharf — even if your wallet doesn't. Nightly, 5-7 p.m.

Central and casual, **O'Reilly's Holy Grail** (1233 Polk, SF; 415-928-1233, www.oreillysholygrail.com) makes rustic European fare a Civic Center treat. Long velvet curtains and a welcoming bar give a reason to stay for the live music long after you've thrown back a few on the half-shells or a pint. Nightly, 4:30-7 p.m.

The Castro's candlelit **Mecca** (2029 Market, SF; 415-621-7000, www.sfmecca.com) sets the mood for your belle or beau while you cozy up to the oval bar for a slurp of a Beau Soleil or Marin Miyagi. Some nights offer a resident DJ, and Thursdays are ladies' nights. Tues.-Sat., 5-7 p.m.

Yabbies Coastal Kitchen (2237 Polk, SF; 415-474-4088, www.yabbiesrestaurant.com) in Russian Hill has both a wine and raw bar, casual elegance, and minimal wait time. The crowd is full of urban folk, from families to date-night couples. Sun.-Wed., 6-7 p.m. **SFBG**

SUPERLIST NO. 834: CULTURAL CENTER DINING

Home cooking without the family

What better way to experience the fuzzy warmth of good home cooking — and avoid the stress that sometimes comes with family — than to chow down on some authentic cuisine from the mother country. Likewise, any epicurean can appreciate the opportunity to partake in rich cuisines of different origin. Given the promise of indulging in a jumbo portion of paella or satisfying a noodle craving, the only obstacle between you and fulfillment is scrounging up directions.

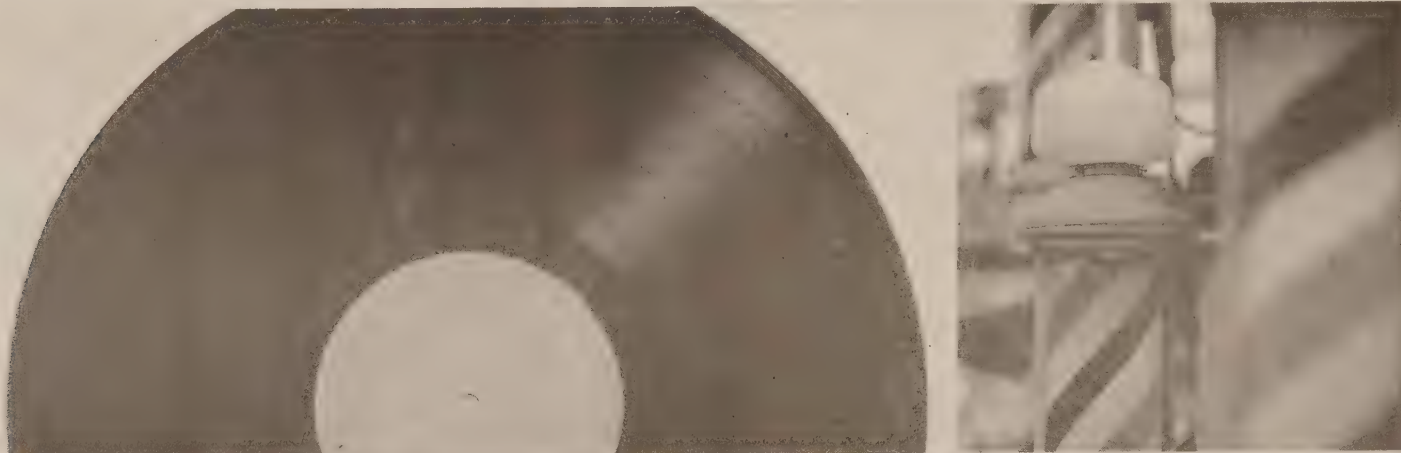
Nothing brings out the joys of a French and Spanish union in quite the same way as Basque cuisine. You can taste the region's flavors in such traditional dishes served at the **Basque Cultural Center** (599 Railroad Avenue, South SF; 650-583-8091, www.basqueculturalcenter.com) as lentil soup, Paté de Campagne, and Veal Forestière. In this sit-down restaurant, a staff reminiscent of your own kindly ma regularly restocks your plate with portions that fill even the bellies of growing teenage boys.

Ernest Hemingway would be proud to hear you express an interest in Spanish cuisine, and there's no better way to dive in than at the Spanish Cultural Center's **Patio Español** (2850 Alemany Boulevard, SF; 415-587-5117, www.patiospanol.com). Score both hot and cold tapas like the Calamares Fritos or the Chorizo Manchego, and if you're craving a bigger zing in the seafood department, give its Paella Marinera a try. You can partake of this authentic experience in either its Spanish-style restaurant or bar, Wednesday through Sunday. If you're in need of culturally enjoyable hangover sustenance, stop by on Sunday mornings for its buffet brunch.

Visit the friendly Sunday food fair at the **Thai Temple and Culture Center** (1911 Russell, Berk.; www.tccsfbayarea.org) in Berkeley to get a sampling of Thai cuisine. From the traditional restaurant fare like Pad Thai, various curries, and papaya salad to beef noodle soup, fried chicken, and favorite desserts like mangos and sticky rice, the selection makes it difficult to not turn dining at the temple into a habit. It starts serving as early as 9 a.m. and lasts until 2 p.m., so take your time trying everything the center has to offer.

Who *doesn't* have a craving for a good Bolognese sauce from time to time? The **Italian American Social Club** (25 Russia Ave, SF; 415-585-8059) in the Excelsior district makes it easy to fill your tummy with a spread of antipasti and olive samplings, varying pastas; and, to top off your meal, ice cream. The low-key, quaint decor will have you longing for trips to Italy during the lazy summer months. Go for lunch or dinner — but unfortunately, it's only open Wednesday through Friday.

Nestled in Oakland's Chinatown, this center satisfies a sweet tooth. Located on the lower floor of the **Oakland Asian Cultural Center** (388 Ninth St., Oakl.; 510-637-0455, www.oacc.cc), the "Sweet Booth" features Asian-style shaved ice topped with condensed milk, boba balls, and red beans. Their sesame, avocado, and coconut ice creams, made in-house, should be sampled and accompanied by the ever-enjoyable staple of pearl milk tea. If you're in the mood for a little something different, get a taste of its passion fruit, papaya, or mango pearl shakes. (**Candice Chan**)



When you're ready to cut your record and beard, head for Oakland's Youth Movement Records and the Barber Lounge.

SUPERLIST NO. 835

Youth record labels

Where local kids can make beats and rhymes



THE
SUPERLIST
ISSUE

By Jamilah King
 > superlists@sfbg.com

Youth record labels are fast becoming one of the most innovative and effective ways to combine job development, skills training, and music production for many working-class youth of color. At these programs, there are no holier-than-thou "back when I was a kid" lectures from out-of-touch old fogies. Instead, kids study DJ'ing under DJ Quest and get stage-presence tips from Zion I. Teens also take an active role in the creation, production, and management of their projects and think about their work as something larger than simply entertainment. From beat-making classes to benefit concerts for immigrant rights, young folks are helping lead the cry for transformation at every level of society — all to an intricately produced soundtrack. What follows are the heavy-hitting youth record labels in the Bay.

The **DJ Project** (440 Potrero, SF; 415-487-6700, info@thedjproject.com) is a youth entrepreneurship program built on the foundations of hip-hop and community empowerment. As part of Horizons Unlimited, the DJ Project offers classes in DJ'ing, music production, and promotions taught by some of the Bay's finest independent hip-hop artists. Aside from simply making hip-hop, young artists discuss how such forces as racism, love, homophobia, and anger inform their lyrics. After they record their first CD, the students learn graphic design skills in order to create their own cover art. Recently, the project

produced the film *Grind & Glory* (2007), which showcased local young hip-hop artists competing for a chance to play at the annual hip-hop festival Rock the Bells.

Youth Movement Records (368 24th St., Oakland; 510-832-4212, contact@youthmovementrecords.org) is one of the more popular youth record labels around. Their program offers classes such as music production and entertainment law and boasts a stellar success rate, with over 90 percent of its graduates earning their high school diplomas. Already, YMR acts have toured the country in support of Amnesty International. The program features tutelage from folks such as Zion I and Brotha Los of Company of Prophets.

Bay Unity Music Project (BUMP) Records (1611 Telegraph, Oakland; 510-836-1056, bump@bavc.org), a Bay Area Video Coalition (BAVC) program, is a youth-run record label that gives its participants hands-on experience with music making. BUMP Beats is an introductory music production and composition program geared toward youth with little or no previous experience. Students get the opportunity to perform and distribute their work with local Bay Area promoters.

Cov Records (220 Harrison, Oakland; 510-625-7800, www.myspace.com/covrecords) is a community-based music and production center serving young adults in Oakland between the ages of 13 and 25. As a project of the Covenant House community center and homeless shelter, Cov Records has produced documentaries, offered classes in video and music production, and teamed up with the Stop the Violence campaign to organize Turf Unity shows, which get young folks from rival neighborhoods to create art together. **SFBG**

SUPERLIST NO. 836: HOT SHAVES

Get a close one at these barber shops

Oh, the beard. You've seen it all over the city on all kinds of faces. It's both the Scandinavian overgrowth of a hipster on a fixie and the trimmed-up, yuppyfied smarm of the suit sitting next to you on the 47. The bald 43-year-old in the Ozzfest T-shirt: he wears the hell out of it in an attempt to distract attention from his retired scalp.

We love it. Eventually, though, it starts to itch or begins to rub your significant other the wrong way. Here's your answer: ooh, the hot shave. Many barbers will tell you they no longer perform this time-consuming yet important service. But the following will gladly and skillfully remove your chinstrap and leave you feeling smooth again.

A shave is a bit pricier at the **Art of Shaving** (845 Market, SF; 415-541-9801, www.theartofshaving.com), located inside the Westfield Mall, than at a typical barber shop. Last shave starts at 8:30 p.m., so they're great in a pinch.

Everything, including your shave, seems to cost \$16 at **Asano** (3312 Sacramento, SF; 415-567-3335), an appointment-only hole in the wall off Presidio Ave. With only one or two chairs going at any given time in this tiny space, you'd better call ahead.

Say bye-bye in style to last year's neck-beard trend at the **Barber Lounge** (854 Folsom, SF; 415-934-0411, www.barberlounge.com). With two barbers on deck, including San Francisco Barber College graduate Rick Cortezzo, this self-described "ultrahip" full-service salon in an artsy SoMa loft can provide all the requisite new-school pamper while giving you a hot-towel shave that would make Gramps proud.

Dwayne Robinson, founder and executive director of **Bayview Barber College** (4912 Third St., SF; 415-822-3300, www.bayviewbarbercollege.com), teaches his young pupils everything they need to know to pass the state exam, with a five-hour evaluation that includes a practical on the hot shave. On top of such fundamentals as foot position, lather control, the 14-stroke sequence, and the all-important hot-towel finish, Dwayne stresses the importance of a polished customer-service approach to all aspects of the barbering craft. You can come in and get a super-affordable shave from one of his students any time after 10 a.m., when class instruction ends. Stick around for the joke-cutting and some half-reliable dating tips.

Ask for Victor at **Exchange** (435 Pine, SF; 415-781-9658). He's the only one who performs the hot shave at this classic establishment, which is built into the side of a downtown Pine Street slope. Barber rumor has it that Victor's shaves are the best in the city, so it's probably worth the wait.

Founders Kumi Walker and Sean Heywood designed **MR.** (560 Sacramento, SF; 415-291-8800, www.mrthebarbershop.com) as a high-end local service for the manly needs of Financial District execs and other fine gents. Featuring huge plasma TVs, a shoeshine bench, plush seating, and a full-service bar, MR. provides its clientele with all the trappings of an upscale lounge. Though one-off shave arrangements can be made, MR. also offers a monthly membership, at a steep price, in exchange for 24 hours' worth of styling service.

Ask your Mission bartender, he'll tell you that at **Willy's** (3227 22nd St., SF; 415-826-2344) they still do things the old way: a close shave, a nice hot towel, and good conversation. Although Willy no longer runs the shop, this spot is a surefire bet, and walk-in friendly.

The newly remodeled space at **Sunset Barber Service** (1374 Ninth Ave., SF; 415-564-4744) feels like home, what with its hardwood floors, finished counters, warm color scheme, and "mature" reading material. Jay and his father have been running this neighborhood outlay for 40 years and have seen all the fads come and go: the Faux Manchu, the Lonely Mennonite, the Mandlebar, and let us all wistfully recall the Amorous Marine. **(Chris DeMento)**



Shoe Biz II on Haight (left) carries limited edition brands for sneaker freaks; partners do-si-do at the Sundance Saloon's country and western night. | GUARDIAN PHOTO OF SHOE BIZ II BY SAMANTHA BERG; GUARDIAN PHOTO OF SUNDANCE SALOON BY PAT MAZZERA

SUPERLIST NO. 837

Step up!

When your tired Chucks just won't do



THE
SUPERLIST
ISSUE

By Iris Tablas-Mejia
superlists@sfbg.com

It's a fact: when your sneakers are fresh, random people from the street will ask you where you got 'em. So for all the bus drivers and friends of friends who have asked, here is a list of Bay Area shops where you too can score an exclusive pair of kicks.

Female sneakerheads are usually at a disadvantage when trying to find limited-edition athletic footwear in their size, but **Bows & Arrows** (2513 Telegraph, Berk.; 510-649-6683, www.bowsandarrows-berkeley.com) owner Jerry Harris acknowledges the demand for smaller shoes and orders small men's sizes whenever he can. Definitely a stop to make for all genders who are looking for Quickstrikes on the other side of the Bay Bridge.

Virtually invisible from the denser streets of North Beach, the remodeled shoe formerly known as Recon/NORT, now called the **Darkside Initiative** (1827 Powell, SF; 415-837-1909), is too easy to miss but a pleasure to find. The downstairs sneaker heaven is closed off now, but you can still find Quickstrikes and other limited-edition styles on the main floor, such as the bright, primary-colored Nike Tier Zero "Be True" Dunks.

Along with Nike SBs and the occasional Quickstrikes, **DLX** (1831 Market,

SF; 415-626-5588, www.dlxsf.com) also carries Vans Syndicates, which are exclusive to skate shops. Drino Man may have ranted that Vans aren't real sneakers in his song "Fuck Vans," but the Syndicates collabo with Japanese brand W)Tap would be a nice addition to any sneakerphile's collection.

The security glass cases at **First Step** (948 Market, SF; 415-693-9720, www.firststepsf.com) display unworn, retro, upper-tier Nikes and Jordans that can be purchased in their original boxes. With an average price of \$500 a pair, these shoes end up in the hands of true collectors or those endowed with deep pockets. Also check out their Sneaker Art display — Air Force 1s and other favorites that have met with local artists' paintbrushes.

While most skate shops shied away from adopting Nike's first foray into manufacturing skateboarding shoes, **510** (2500 Telegraph, Berk.; 510-849-8600, www.510skateboarding.com) was one of only three shops in the Bay Area to carry Nike SBs when the line debuted in 2001. Its early interest in Nike SBs is the reason that the store has a premium account with Nike. Good news, ladies: 510 orders men's sizes as small as 4, so now you can be as fresh as the fellas.

In 2006, two companies each designed a pair of shoes specifically for **FTC** (1632 Haight, SF; 415-626-0663, www.ftcskate.com) in honor of its 20th anniversary. And because the store has been around for 21 years, a lot of brands send it color combos that aren't otherwise available in the United States. FTC's obviously got clout in the footwear game,

and female clients can't complain: they've carried some styles in a men's size 3.5.

It's like stepping into a 1980s stockroom — **Harput's** (1527 Fillmore, SF; 415-922-9644, www.harputs.com) has been collecting Adidas shoes for the last 20 years. That vintage pair on display that just caught your eye? They've been marinating in storage for decades and are no longer available anywhere else but here. To get the most out of your visit, ask Bootsy Harput about the *true* origin of sneaker culture.

You can't be a self-proclaimed sneaker fiend if you've never been to **Huf** (808 Sutter, SF; 415-614-9414, www.hufsf.com). The Sutter location has top accounts with all the popular brands — Nike, Air Jordan, Adidas, and Vans — and it's the only authorized dealer in northern California for Japanese brand Vizvim and quirky Ice Cream lace-ups. The store's resemblance to an art gallery shows off its shoe selection nicely, and the signature lime-green bag with the Etch A Sketch city skyline is as official as your new kicks.

Only 80 pairs of the Yo! MTV Raps Pumas were made worldwide, and **Shoe Biz II** (1553 Haight, SF; 415-861-3933, www.shoebizsf.com) was one of the few stores deemed worthy of carrying a few pairs when they debuted this past fall. Online manager Levi Beutler invites sneakerheads to check out this Upper Haight location for limited-edition styles in various brands ranging from Asics to Pumas, and of course Nikes. **SFBG**

SUPERLIST NO. 838: QUEER PARTNER DANCING

Lead, follow, your choice!

Just 'cause we're queer doesn't mean we can't tango, swing, and salsa with our partners. Sure, there are great places to shimmy and shake while trying not to spill our mojitos. But for those of us who wish we could work the graceful angle a little more, well, there's hope for us yet. Parties abound where knowledgeable teachers provide a prepary lesson, then let us float (or flop) our way around the dance floor. If we're lucky, we'll have so much fun we won't even remember the awkward trauma inflicted by our high school prom. No experience or partners needed for any of the parties below — just flash a smile, make a friend, and get your ass on the dance floor.

Every fourth Saturday, the Metronome Dance Center becomes **Baila Conmigo** (1830 17th, SF; 415-252-9000, www.metronomedancecenter.com), a Latin dance party for all. Lessons are from 7:30 to 8:30 p.m., with dancing until around 11:30 p.m. Pay \$15 for the lesson and party or \$8 for the party only.

On the last Saturday of the month, the monthly women's Latin dance party, **Mango** (El Rio, 3158 Mission, SF; 415-282-3325, www.elriosf.com), boasts great food to go with your salsa. Show up at 3:30 p.m. for a salsa lesson, pay your \$8 at the door, and let the DJ move you.

The **Queer Jitterbugs** (Magnet, 4122 18th St., SF; 415-581-1605, www.queerballroom.com) present a free dance party the third Saturday of each month at the Castro's healthy-living hang out. A lesson on the basics begins at 7 p.m. and lasts for an hour, with social dancing from 8 to 9:30 p.m.

Boot, scoot, and boogie, people. Country-and-western dancing is what **Sundance Saloon** (Space 550, 550 Barneveld, SF; 415-820-1403, www.sundancesaloon.org) is all about every Sunday (5–10 p.m., \$5) and Thursday (6:30–10:30 p.m., \$5). So practice your "yee-haw!" and shine your belt buckle. Lessons start when doors open on Sunday and shortly thereafter on Thursdays and Fridays. Everyone welcome, but be over 21.

At **Trip the Light Fantastic Friday Night Women's Dance** (Lake Merritt Dance Center, 200 Grand, Oakl.; 510-763-1343, www.tripthelightfantastic.org), gay games silver medalist Zoe Balfour will lead you through a different dance style at 7:30 p.m. each Friday — salsa, country, West Coast swing, waltzes, nightclub two-step, ballroom, and line dances. The party, which costs \$10–\$20 on a sliding scale, starts after the lesson is over and lasts until 11 p.m. Don't be afraid, no experience is necessary. Just be brave. (Sara Knight)

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Brazilian drum corps Loco Bloco seeks anyone who loves a parade to join their ranks for the yearly Carnaval festivities. | PHOTO BY DANIEL CHIMOWIT

SUPERLIST NO. 839

Make some noise!

Street bands you can join



THE
SUPERLIST
ISSUE

By Dina Maccabee
> superlists@sfbg.com

Don't despair if your frequent oral treatises to progressive ideals end up falling on deaf ears. Instead, let your feet walk and your trumpet talk. Armed with even an undernourished musical skill and the will to disregard noise ordinances in your neighborhood, you can find a street band, whether bawdy or principled, to soundtrack your most ardently held beliefs. Oh, you'll be heard all right.

Bateria Lucha (www.bateria-lucha.org) could be loosely translated as "drums for the struggle," but essentially the passion of the Brazilian percussion tradition to which the name refers has no cognate in staid English. Catalyzed by the initial uproar over the current Iraq war, Lucha founder Derek Wright envisioned a musical force that would unify and groove-ify the chants of protesters, not drown out their message. Today, aspiring bateristas can join Wright for multilevel Brazilian percussion workshops each Thursday in Oakland in preparation for Bateria Lucha's musical surge tactics, employed everywhere from picket lines to San Francisco Carnaval.

If you've ever joined a human blockade on Market or picketed the Woodfin Hotel, you've certainly had your marching morale boosted

by the **Brass Liberation Orchestra** (www.brassliberation.org). Hailing from Oakland and San Francisco, this dedicated group takes peace and social justice activism seriously, even when enticing a city block of protesters to shake it to the Black Eyed Peas. Dispatching a spirited crew of brass, woodwind, and percussion players to rallies and events around the region, the BLO welcomes new members who can keep pace with the music and the cause.

If it's spectacle you seek, look no further than **Extra Action Marching Band** (www.extra-action.com), the drum majors of San Francisco values since 1999. Credited with being among the early subverters of the once mannerly marching band aesthetic, Extra Action still manages to shock audiences with antics and braggadocio, often posing profound questions such as: why perform on a stage when you can dance naked on top of the bar?

Offering youth classes in San Francisco since 1994, the leadership of **Loco Bloco** (www.locobloco.org) has already raised a generation of students into its own ranks. Each year, the nonprofit's mentors in Brazilian drumming and dance prepare a performance group for participation in San Francisco's Carnaval. Drawing a strong contingency of players already affiliated with Loco Bloco, rehearsals preceding the May parade are open to all ages and abilities. The \$5 class fee for adult Carnaval participants goes toward scholarships for youth.

Oakland's **Loyd Family Players** (www.theloydfamilyplayers.com) are

no purists. Beats and hooks from the band members' own diverse musical backgrounds have found their way into this bateria's boisterous repertoire. Nevertheless, the lineup of Brazilian *surdos*, snare drums, shakers, and bells still carries the distinctive thump of authentic samba at its craziest. Props go to the fiercest female percussion section around.

A spirit of cheerful anarchy sustains the **Los Trancos Woods Community Marching Band** (www.ltwmb.com), which began its long life on New Years Day, 1960, in a hilltop village tucked away behind Palo Alto. The application for new members requires only "the desire to have a good time," and rehearsals are limited to once a year. You can tag along with their procession through North Beach on Columbus Day as long as your "uniform" is suitably absurd, but you'll know you're really in the club when you find yourself halfway to Monterey honking New Orleans-style kazoo in the Castroville Artichoke Festival Parade.

The **Musicians Action Group** (Magband@aol.com), a self-described circle of "old left wingers," roots its music in the history of American activism, performing songs of the labor, antiwar, and civil rights movements. Born out of a need to make noise about social justice, MAG has played at major demonstrations and protests since 1981. The group welcomes newcomers who share their mission of supporting progressive causes with music that is historically and politically significant. **SBG**

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Illustration of a woman in a black dress.

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MARCH 26-
APRIL 1, 2008

BANNER

By Johnny Ray Huston
✉ johnny@sfbg.com

John Duggers makes banners. Not star-spangled ones, not newspaper ones. Duggers has created banners for the Black Panthers, the Chile Solidarity Campaign, and the Olympics. He established his practice amid the public art activity of '70s London. In the '80s, he began incorporating mountain climbing experiences into his work, which grew private in tone and presentation. Now based in Berkeley, he's having his first solo show in the United States. Its terrific title, "Mount Analogue," comes from an unfinished surrealist novel by René Dumont.

Through April 26
Tues.-Sat., 11:30 a.m.-5:30 p.m.
Opening reception April 3,
5:30-7:30 p.m.
Steven Wolf Fine Arts
49 Geary, Suite 411, SF
(415) 263-3677
www.stevenwolffinearts.com

WEDNESDAY
MARCH 26

PERFORMANCE

Missing

If *Missing* were advertised as a woman on a stage with only a folding chair and a black rope for props, Jessica Ferris might attract a different type of crowd than she hopes for. Instead, it's billed as a monologue piece telling the true story of the disappearance of Ferris' father: he left home in 1979 after a fight, and no one has seen him since. Ferris promises a shocking new development in the story since she last performed the piece at the Marsh in 2006, but of course, you'll have to attend to find out what that is. (Alex Felsing)

7:30 p.m., \$8-\$25
Marsh
1062 Valencia, SF
(415) 826-5750
www.themarsh.org

MUSIC

Red Sparowes

If you like your metal atmospheric instead of anthemic; choose heavy, complex tunes that inspire solemn head-bobs over skyward-thrust horns;

and own multiple Isis, Pelican, or Neurosis albums (preferably issued in limited-edition forms, with extra points for vinyl), you've already got your Red Sparowes plans in order. In 2006, the Los Angeles-based quartet unleashed their second full-length, *Every Red Heart Shines toward the Red Sun* (Neurot), an hour's worth of instrumental soundscapes inspired by China's devastating Great Leap Forward. Songs crescendo and dwindle on waves of gloriously layered sound, and boast titles nearly as long as their run times. "A Message of Avarice Rained Down and Carried Us Away to False Dreams of Endless Riches" makes particularly nice use of the band's signature quirk, the pedal steel guitar. (Cheryl Eddy)

With Russian Circles and Hollovs
9 p.m., \$12
Bottom of the Hill
1233 17th Street, SF
(415) 621-4455
www.bottomofthehill.com

FILM

Fully Flared

How do you make an awesome video in an age where Bam Margera is an MTV darling, not a Pennsylvania kid with a

handheld? Well, for one, you blow shit up, as Spike Jonze, Ty Evans, and Cory Weincheque do in *Fully Flared*. The intro alone is full of explosions, the craziest being Mike Mo Capaldi's landing a switchflip off a soon-to-be dynamited staircase — and launching, shaken, from the rubble. For two, you up the ante on the filmmaking itself. A later segment filmed with a fisheye lens and set to an eerie Boards of Canada track has the look and feel of an IMAX movie. And for three, you blow shit up. (Ailene Sankur)

7 p.m., \$8
Mezzanine
444 Jessie
(415) 820-9669
www.mezzaninesf.com

MUSIC

Submarines

I take my music like I take my chocolate: bittersweet. Give me an aching melody and a love-lorn confession or two, and just watch my knees buckle, bucko. Example? Los Angeles's Blake Hazard and John Dragonetti — a.k.a. the Submarines — weld "where did our love go?" soul-searching to wistful electro-pop in the vein of the Rosebuds, Stars, or the Postal Service,

creating a sly little heartstopper in 2006's *Declare a New State!* (Nettwerk). Due out in May, their second dispatch of synthesized reflections, *Honeysuckle Weeks* (also Nettwerk), promises further dewy-eyed deliciousness. (Todd Lavoie)

With Bell X1
8:30 p.m., \$12
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

THURSDAY
MARCH 27

EVENT

Richard Price

On HBO's Web page for *The Wire*, headshots of characters are organized into symbolic teams: the law, the paper, the street, the port, the school. These images alone throb with the realism of the hit show, a welcome piece of unflinching national self-reflection. *The Wire* writer Richard Price has made a career of confronting cruel but ever-so-human realities in his novels and screenplays, with his newest novel, *Lush Life* (Farrar, Straus, and Giroux), chronicling gentri-

fication in New York City. These days the Lower East Side is far tonier than *The Wire*'s Baltimore, but Price knows it's just a different playing field for the same old rivalries. (Dina Maccabee)

5:30 p.m., \$18
Commonwealth Club
595 Market, SF
(415) 597-6705
www.commonwealthclub.org

FRIDAY
MARCH 28

FILM

Vertigo Anniversary Screening

Of all Hitchcock's crazy, twisted films, *Vertigo* is by far the most fucked up. But San Franciscans should watch this 50th anniversary screening just for Hitchcock's stylistic, dreamy, noirish interpretation of their city. Confirmed bachelorette Midge lives on Telegraph Hill, Scottie lives on Lombard, and Hitchcock used Coit Tower in cityscape shots for its phallic significance. Madeleine (Kim Novak) enters Mission Dolores in a trance and almost "drowns" off Fort Point. A piece of trivia for your fellow moviegoers: Hitchcock, who hated Novak,



satisfied his sadism by having her do multiple takes in the freezing Bay water. See what I mean by fucked up? (**Sankur**)

Through Sun/30
7 and 9:35 p.m., \$7–\$9.50
Castro Theatre
429 Castro
(415) 621-6120
www.castrotheatre.com

DANCE

The Desire Line

Do you ever wish you could just break into interpretive dance rather than having to fight, talk, “talk,” fight, or tell someone you love them? I mean, the Jets and Sharks do it, as do Sandy and Danny, Tracy Turnblad, Roxie Hart, and Sally Bowles. But the high stylization and cartoonish simplicity of those performances can lack the feeling of dance emerging from real life. Deborah Slater’s Dance Company does just that in *The Desire Line* at Cowell Theater. Based on the moody paintings of Albert Feltus and the architectural definition of a desire line — a shortcut created where the conventional path is too circuitous — the performances put into movement the infinite subtleties of human emotion. (**Sankur**)

Also Sat/29
8 p.m., \$18–\$26
Cowell Theater
Fort Mason Center, Middle Pier
Marina at Buchanan
(415) 441-3400
www.artofthematter.org

VISUAL ART/PERFORMANCE

The Way We Rhyme:

Women, Art, and Politics

When I first saw this, I assumed it was about hip-hop. While it doesn’t directly center around the four elements of graffiti, rap, DJing, and breaking, it’s still packed. This three-month-long exhibition presents politically-charged work by a host of talented women. In *Fecunditatis*, Miss Exotic World and Miss Coney Island 2006 Julie Atlas Muz and Nao Bustamante perform a series of short pieces on “spring, rebirth, and the violence of creation.” I guess in layman’s terms that translates into showing the ugly pretty of the world. Bustamante will also showcase her internationally renowned video art to accompany the piece. (**Jamilah King**)

Through June 29
Opening party, 8 p.m., \$15
Sat/29: “Rhyme in Motion”
performances



Do you ever wish you could just break into interpretive dance rather than having to tell someone you love them?

Noon–8 p.m., free
Yerba Buena Center for the Arts
701 Mission St., SF
(415) 978-4700
www.ybca.org

MUSIC

127

Thank God, or Allah, Hewhocannotbenamed, or whoever, that 127 has made it over our well-guarded borders — they are a metric shit-ton of fun, a nutty mix of Tom Waits, Gogol Bordello, Cake, and Firewater. “I’m livin’ at my mother’s, and I ain’t got not money,” singer Sohrab Mohebbi shouts on “Salvatore” over a maudlin trombone, a crackin’ snare, and a plodding piano line, before continuing with “I’m spendin’ all my energy on fightin’ depression / There’s nothin’ left for any other occupation.” Given the toilet our economy’s fallen into and the always brutal cost of living in SF, that line could well have been written by a local. (**Duncan Scott Davidson**)

With Black Idol, Get Dead, and Mojo Apostles

9 p.m., \$10
Fat City
314 11th St., SF
(415) 252-7100
www.myspace.com/fatcitysf

Also Mon/31
With Griddle and the Lovers
9 p.m., \$7
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

SATURDAY MARCH 29

VISUAL ART/FILM

“Fox in the Mirror”

The wry visual language of respected Argentine artist Liliana Porter isn’t just figurative, it’s figure-obsessed. Rorschach-like, it surrounds humans and animals with sprawling white space. Confronted with all that possibility, do we feel liberated, Porter seems to ask, or oppressed? Selfishly, I hope “Fox in the Mirror” will tend toward the uplifting. Like Japan’s (and

my) favorite stop-motion kitty, “Komaneko,” “Fox in the Mirror” sets figurines and toys in motion with the intent, according to promotional material, “to mess with reality.” With Sylvia Meyer’s sparse, disorienting beats and siren-like vocal accompaniment, the figure of the fox, whether she comes to good or ill, is sure to have a surreal ride. (**Maccabee**)

Through May 3
Reception 4–6 p.m., free
Hosfelt Gallery
430 Clementina, SF
(415) 495-5454
www.hosfeltgallery.com

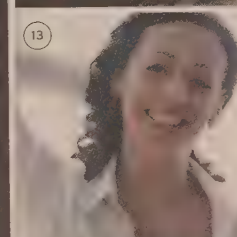
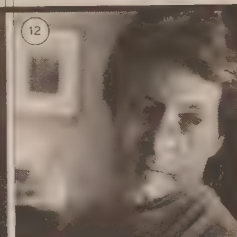
SUNDAY MARCH 30

MUSIC

Luciana Souza

Luciana Souza is the foremost chanteuse in contemporary Brazilian music. Her latest album, *The New Bossa Nova* (Verve, 2007), pays homage to legends

CONTINUES ON PAGE 24 »



1) *Banner Peak* (detail); (2) *Monte Rosa* (detail); (3) *Mount Shasta* (detail) by John Duggers (see “Banner”); (4) Kerry Mehling in *The Desire Line* (see Fri/28); (5) Jessica Ferris in *Missing* (see Wed/26); (6) still from Liliana Porter’s video *Fox in the Mirror* (see Sat/29); (7) 127 (see Fri/28); (8) Red Sparowes (see Wed/26); (9) *Vertigo* film poster (see Fri/28); (10) still from *Fully Flared* (see Wed/26); (11) still from Andrea Bowers video *Letters to an Army of Three*, appearing in *The Way We Rhyme* (see Fri/28); (12) Richard Price (see Thurs/27); (13) Luciana Souza (see Sun/30); (14) Dan Potthast (see Mon/31)

127 PHOTO BY MEHRANAH ATASHI; RED SPAROWES PHOTO BY JOSH GRAHAM; RICHARD PRICE PHOTO BY RALPH GIBSON

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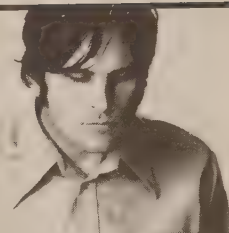
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www.missionculturalcenter.org

THE SAN FRANCISCO BAY GUARDIAN PICKS

The Submarines (see Wed/26)

PHOTO BY ORRIN ANDERSON



PICKS CONT>>

like João Gilberto and Antonio Carlos Jobim. It doesn't hurt that Souza's father played alongside the masters in São Paulo. But Souza also includes a swath of outside influences, from the poetry of Pablo Neruda to the folk music of Joni Mitchell and James Taylor, the latter lending his vocals to the album. It's a lot of ground to cover — bossa nova, samba, American folk, jazz, Chilean poetry — but Souza manages to connect the dots effortlessly with her full-bodied and sonorous voice. (Kevin Lee)

8 p.m., \$27-\$39
Herbst Theatre
401 Van Ness, SF
(415) 392-4400
www.cityboxoffice.com

EVENT/READING

"The (New) Reading Series": "Lyn Hejinian and K. Silem Mohammad"

The reading series formerly known as New Yipes frequently let poetry and film or music rub up against each other in public. New Yipes showcased local writers such as Stefani Barber and frequent *Guardian* contributor Garrett Caples, and local moviemakers such as Sarah Enid and David Enos. As its name might suggest, New Yipes' successor, "The (New) Reading Series," has refined its focus to emphasize poetry, yet there is no doubt that it is maintaining a spirited interest in strong juxtapositions. Proof: it kicks off with a double-bill devoted to K. Silem Mohammad and Lyn Hejinian. (Huston)

6:30 p.m., free-\$5 (sliding scale)
21 Grand Arts Space
416 25th, Oakl
(510) 444-7263
newyipes.blogspot.com

MONDAY MARCH 31

MUSIC

Dan Potthast

Mu330, singer and guitarist Dan Potthast's band of 20 years, often performs with a banner in the background reading "Psycho Ska-Punk." However, apart from the usage of

chainsaws on stage, the atmosphere isn't much crazier than any other ska band. Regardless, Mu330 stands out in another respect: under all the cliché ska antics hides wonderfully cheesy pop songs. With Potthast's solo project, he loses the gimmicks and leaves the audience a chance to notice the words — which, surprisingly, are more interesting than a trombonist frolicking around a stage with a chainsaw. (Felsing)

With Streetlight Manifesto and Zox
8 p.m., \$15
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

TUESDAY APRIL 1

MUSIC/EVENT

eXist Anniversary

The fifth year anniversary of eXist is a celebration and a lamentation at the same time — the weekly Tuesday party, usually held at South of Market lounge Wish, is closing down. But cre-

ator and DJ Michael May ensures that it's only smiles at eXist's final Tuesday throwdown with some of the best local electronic talent manipulating the decks. Kontrol residents Nikola Baytala and Alland Byallo, Justin Martin from DirtyBird, EndUp resident 1-Philip, and Mr. May spin the finest in techno, house, two-step, and everything in between. (Lee)

With Nikola Baytala, Alland Byallo, Justin Martin, and Michael May
9 p.m.-4 a.m., \$5
Mighty
119 Utah
(415) 762-0151
www.mighty119.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST David Steinberg
TITLE *Summer* (2004)

BACKGROUND For more than five years, David Steinberg has been photographing transsexual women who frequent San Francisco's Divas Nightclub and Bar, the premier transgender club in the United States. He has just released a book of these images, *Divas of San Francisco: Portraits of Transsexual Women* (Red Alder) — 59 intimate, revealing portraits that honor the individuality of a group of people who are alternately ignored and fetishized, and rarely acknowledged and appreciated.

BIO David Steinberg is a photographer, author, editor, and publisher, whose books include *Photo Sex: Fine Art Sexual Photography Comes of Age* (Down There Press, 2003). He lives in San Francisco.

SHOW "Divas of San Francisco: Portraits of Transsexual Women," a talk and slide show presentation by David Steinberg. Sun/20, 2-4 p.m.; \$20 (no one turned away for lack of funds). Center for Sex and Culture, 1519 Mission Street, SF. (415) 255-1155, www.sexandculture.org. (19 images from Divas of San Francisco are being exhibited at Benham Gallery in Seattle (www.benham-gallery.com) through April 12.)

WEB SITE www.davidsteinberg.us



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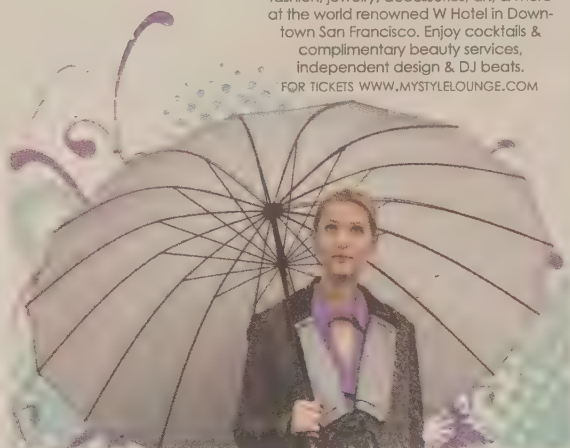
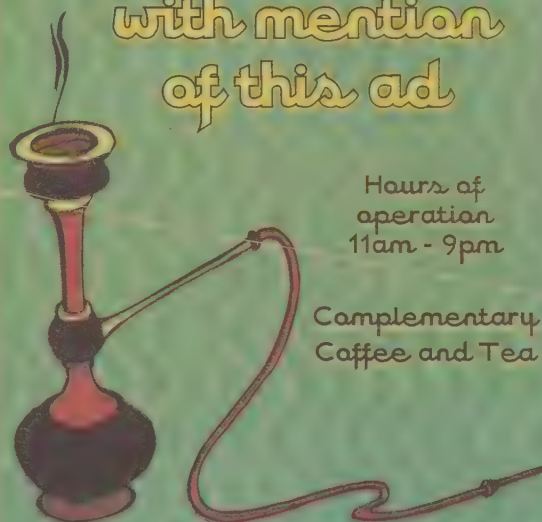
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26 SAN FRANCISCO BAY GUARDIAN | MARCH 26 - APRIL 1, 2008

music

Talking about the passion: REM may have been the most massive combo at SXSW, but the real dealie, musically, went down at the Evangelista show (center). Evangelista's Carla Bozulich (left) has been there, done those humongous concerts, and is now loving the sound of her new band. You'll see — when you're not checking out Leyna Noel (top right) or Mia Doi Todd (bottom right), who also perform this week.

PHOTOS OF BOZULICH BY KIMBERLY CHUN; PHOTO OF MIA DOI TODD BY THEO JEMISON



Now, Voyager

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER Carla Bozulich is a force of nature. And nature in all its sweetest Central Texas manifestations — crisply twittering songbirds, spring

sun glinting off the tin-sided porch, a slight breeze blowing in from the Colorado River — responds gently in kind, encircling the half-renovated cottage where she'll be playing a small house show on the outskirts of South by Southwest. The former Geraldine Fibbers leader piles out of the van along with the rest of her virtuosic, dusty, somewhat road-dazed ensemble Evangelista. We're a long way — more than a decade — from the time Bozulich's disintegrating '90s alt-rock combo opened for Iggy Pop at Austin, Texas's largest intersection for thousands of SXSW onlookers.

"I have a potential with my voice of — I don't know how to say this without sounding really ridiculous — but I've frightened bears away from attacking," Bozulich says, laughing slightly, tucked into a porch a few weeks back and tackling each question with the driving eloquence of a woman who's spent plenty of time

behind the wheel of her passions. "Wild dogs at another time when I was with Tara." She imitates the hounds barking meekly then crawling away, whining. "I just consider it something that I was born with, and a lot of times when I sing, I'm kind of holding it back because it's sort of too much. So I just kind of decided when I started doing Evangelista that I was going to sort of work on a project where I didn't hold back and I would try to use it to really inspire people to blow off the kind of trendy, lethargic, like, boundaries — you know, the boundaries you don't cross in terms of not embarrassing yourself?"

We've ducked onto the porch as Scary Mansion plays in back to talk about Evangelista's new album, *Hello, Voyager*, Bozulich's second on the great Constellation imprint — her first, titled *Evangelista* (2006), was the indie's first non-Canadian release — and the stunning show she gave the other night. It was likely one of the best of the fest, with Bozulich howling into her mic, pacing the stage during the new LP's title opus, uncoiling sharp, eloquent shards of noise, and hopping in place with a contented smile as her band — a relatively new incarnation that includes longtime bassist-collaborator Tara Barnes, cellist Andrea Serrapiglio,

and guitarist Jeremy Drake — generated a moving, glorious din. "The west is the best and the wind knows my name," Bozulich told the heavens — and you believed her.

Unfortunately the heavens opened up and poured down misfortune last November while Evangelista toured Europe. "I got hurt really bad in Paris. I was hit by a random madman on the street, who broke my cheek," Bozulich recalls of the incident, which occurred while she was singing and being interviewed on the street. Her face still feels shattered. "It was completely random. In a nutshell, he hit everybody, but he broke my cheek." But instead of crawling home to a friend's couch and recuperating, she decided to stay on the road. "It was a weird decision, but looking back I'm really glad I did," she says. She saw Pompeii, Rome, and Tuscany, though her face was purple and swollen, and it was, she allows, "hard to sing." Yet, she adds, "I was having the adventure of my life."

Bozulich's tactic in the face of disaster perfectly parallels her desire to venture out on a limb in every way. "I don't take drugs or drink and haven't for many years," she confesses. "So for me the ultimate high I've discovered after all these years is really — I have to say — embarrassment, doing something that might not be supercool. It separates a room, and there will be some people who

will be like, 'Yeah, fuck it! I'm sick of this, too. I really want to express who I really am.'" And in a sense Evangelista's music is a very specific response to wartime disenfranchisement, written by an artist who describes herself as a "really, really far-left progressive, politically, and I feel like music is one of our only ways that we can organize. Fundamentalists still have that leg up on us. They aren't afraid to join together."

Bozulich has done it before: fronting her old group Ethyl Meatplow — during which the shy girl who once sang behind drum kits "really learned to be a badass" — she changed lives: "People still come up to me saying really great things like, 'We conceived our child in the bathroom at an Ethyl Meatplow show.' And there's several people who have said, 'I came out of the closet just from listening to Ethyl Meatplow' — and that's political. That's great!" She stares out at the fast-food drive-throughs that surround even this tiny show, and the sweet recording deals, massive crowds, and Iggy Pop opening slots don't seem like much after all. "I've just been very lucky, you know." **SFBG**

CARLA BOZULICH'S EVANGELISTA
Thurs/27, 7 p.m., free
Amoeba Music
2455 Telegraph, Berk.
www.amoeba.com

Also Fri/28, 9 p.m., \$10
Bottom of the Hill
1233 17th St., SF
www.bottomofthehill.com

FILL 'ER UP

MIA DOI TODD

Channeling Joni Mitchell and even dreamier Laurel Canyon lasses alongside hand-drummer Andres Renteria and bassist Joshua Abrams (Prefuse 73), Todd has bewitched the *Arthur* mag crowd with her seventh full-length, *Gea* (City Zen). With Jose Gonzalez. Thurs/27, 8 p.m., \$25. Fillmore, 1805 Geary, SF. www.ticketmaster.com

DEVIN THE DUDE AND BUN B

The SXSW smoke clears as the Texas hip-hop odd mob mess around in San Fran town. With Vital, Ryan Greene, Chris Lee, DJ D, and Jamie Way. Sat/29, 9 p.m., \$15. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

LEYNA NOEL

The SF singer-songwriter serves up "tea metal" backed by Erase Errata drummer Bianca Sparta. With Ora Corgan, and Gabriel Saloman and Aja Rose. Mon/31, 6 p.m., \$5. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

Zen and the art of extreme-metal maintenance

Meditating on Meshuggah and music that transcends lousy cover art

By Will York

✉ a&cletters@sfbg.com

Meshuggah's *obZen* (Nuclear Blast) is not the first example of a quality album with dismal cover art. On the other hand, it's not that easy to think of really, er, great examples. Mott the Hoople's *Brain Capers* (Atlantic, 1971), Humble Pie's *Smokin'* (A&M, 1972), and the Rolling Stones' *Black and Blue* (Rolling Stones/Virgin, 1976) come to mind, but I'm not sure if these are actually good albums or just guilty pleasures. There's also Blue Öyster Cult's *Agents of Fortune* (Columbia, 1976) and Steely Dan's *Can't Buy a Thrill* (MCA, 1972) — slightly more reputable records, but like the others above, they're subject to the "Hey, it was the '70s" defense.

Sweden's Meshuggah occupy a whole 'nother realm of music — modern extreme metal, generally speaking — which means I should be comparing them to their peers, not a bunch of musty classic rock acts. However, over my years of following this genre, I've become so desensitized to foul cover art

that it seldom fazes me anymore. Skeletons being crucified on inverted crosses? Helpless, bloody victims with various orifices sewn shut? You try not to pay too much attention to it.

obZen takes the good album-bad cover discrepancy to a new level, though. On their cover, a computer-generated image of a naked, three-armed, blood-covered mandroid sits in the lotus position, engaged in a solemn act of meditation. Apparently, it's tied in with the title's "obscene zen" pun. Whatever the case, it's not good. Not good at all. The only reason I bother poking fun is because the music itself is pretty amazing.

Granted, the members of Meshuggah have been churning out this sort of sandblasting tech-metal for more than a decade, but *obZen* includes some of their most creative, demented riffing in years. They're the rare extreme metal band whose sound is immediately recognizable: pick a song, any song, and you can tell it's them within a few seconds — though it's much harder to figure out exactly which



The metal vets of Meshuggah blow minds.

song you're hearing. This is partly because their music never changes all that much — externally, at least — but also because it's so distinctive and idiosyncratic.

Meshuggah established their sound on 1995's *Destroy Erase Improve* and 1998's *Chaosphere* (both Nuclear Blast), and it's essentially an industrial-tinged mutation of the tight, mechanical thrash metal of early '90s Sepultura or pre-Black Album Metallica. While most of the far-out happenings in '90s metal came from the seedier realms of black metal, death metal, and grindcore, Meshuggah continued as one of the few bands doing anything groundbreaking with this sort of weightlifter-metal template. In other words, they didn't have any close peers when they emerged as a noteworthy group, and despite influencing a wide variety of metal, prog, and experimental acts in the years since, there's no one who sounds quite like them.

They're not without their metal-band trappings, although these don't involve Satanism or bad horror-flick imagery. Instead, there is a sort of dystopian sci-fi thread running through much of their work, something they share with predecessors like Voivod and Fear Factory. I don't know anyone who is specifically attracted to Meshuggah based on that aspect of their aesthetic, just as I don't know anyone who listens to the band because of vocalist Jens Kidman, whose monochromatic bark is certainly an acquired taste.

Rather, Meshuggah's appeal is all about "that thing" they do with their guitars and drums. It's very specific: jackhammer drums and hiccuping guitar riffs wind around one another in an intricate fashion, with the drums and guitars usually playing in different time signatures and constantly turning around on one another. Their tracks are often more like études, which deal with

complex polyrhythms, than a song with anything resembling a verse-chorus-verse form.

It would all be hopelessly nerdy if it wasn't so darn heavy and impossibly well-executed. Perhaps, like the unfortunate dude on the cover, some of the members of Meshuggah have three arms. Listeners might find the band's music tedious and one-dimensional, and indeed, sometimes it is. Then again, there's often a fine line between hypnotic and monotonous. With *obZen*, Meshuggah are mostly on the right side of that line, even if their visual sensibilities leave much to be desired. **SFBC**

MESHUGGAH

With Ministry and Hemlock
Tue/1–April 2, 8 p.m., \$38.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.ticketmaster.com

GO FOR BAROQUE: INSPIRED BY THE SF ARCADE, MUSÉE MÉCANIQUE LOOKS BOTH BACKWARD AND FORWARD

In the southern suburb of Portland, Ore., where dwell the two main men behind the ornate folk-pop of Musée Mécanique, there's an old amusement park with a Ferris wheel, carousel, and, perhaps most strikingly, a roller-skating arena with a pneumatic-powered Wurlitzer organ that drops down from the ceiling.

"The park has all sorts of stuff that was inspiring in terms of the instrumentation we used for our record," says singer-guitarist Micah Rabwin — who also plays the keys and singing saw — over the phone from Portland in reference to their yet-unreleased debut, *The Wayward Orchestron*. These various old-time amusements weren't merely an abstract point of inspiration, however, as he excitedly explains: "We used some found sounds that we recorded at the amusement park itself. The park's in the record!"

It's these kinds of rusty, creaky pleasures that chiefly inspire, both Rabwin and fellow multi-instrumentalist Sean Ogilvie (keys, guitar, accordion, vocals), who borrow their band's name from the now Fisherman's Wharf-based museum they used to visit when they lived down here a few years ago.

"We love to make a song that has its own soul, just like the machines they have over there at the museum," Ogilvie says of their tunesmithery, the products of which could be likened to a delicate Joseph Cornell assemblage. The orchestration of the album's title is, according to Ogilvie, "like a drum machine," except it runs on air power through paper rolls, which gives it an incidental quality that — combined with its "wayward" state — suggested to



them a "wandering piece of equipment walking around, gathering little interesting tidbits into itself."

It's an image reminiscent of freewheeling Japanese video game *Katamari Damacy*, yet it accurately reflects their songwriting and recording process: obviously Rabwin and Ogilvie aren't robots or magical stuff-accumulating orbs, but in the process of recording, the two would gradually incorporate new and odd bits of instrumentation — pianos, organs, et al. — to flesh out the basic tunes that they workshopped together. Once the basic tracks were laid down in their cobbled-together home studio, Rabwin and Ogilvie brought in strings and recorded drum tracks to unite the various instrumental adornments at play, pairing in serendipitous fashion the old with the new: for instance, vocal harmonies and a Mellotron choir, a singing saw with a thereminlike synth effect, and acoustic and electric guitar.

As old-timey as the frontmen's tastes might be, *The Wayward Orchestron* feels deeply contemporary throughout — sincere in its fragility, and lustrous even as it's shielded from the brightness of

the sun. One of its most affecting tracks is "Somehow Bound," on which strings and xylophone plinks buoy a lovely, sad, pink parade float of a song along. "Fits & Starts," meanwhile, is a wistful stroll through a pedal-steel sunset, exemplifying the kind of huddled, intimate feeling characterizing much of the disc. With the help of a backing band, the live rendering of their musical snow globe takes on a more rock 'n' roll quality, even as it often entails playing two instruments at once for a few of the musicians.

This spring tour marks the group's first significant eastward trip, and they seem pretty darn excited at the prospect of taking their collection of keyed instruments and found sounds out on the road. Musée Mécanique sound like they're soundtracking the eventual re-opening of the market for hot air balloons, top hats, and groomed mustaches. They shine quiet wonder through an eerie, nostalgic lens of quivering saws and keyboards, all the while providing Sufjan Stevens with formidable competition in the "Best Baroque Folksters" category. (**Michael Harkin**)

MUSÉE MÉCANIQUE

With Here Here and Winterbirds
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DEVOTCHKA
A Mad and Faithful Telling
(Anti-)

Having steadily amassed a fervent following with their fearless globe-in-a-blender genre-mashing and near-operatic levels of sweeping romanticism, Denver's DeVotchKa at last burst into the national consciousness in a shower of tubas and mariachi horns, heaping bouts of whimsy to 2006's Oscar-winning *Little Miss Sunshine* with a soundtrack tailor-made for the oddball movie. Two years later, the bolero-loving, accordion-toting wanderers are once again offering up the most luscious of big-screen sounds, but who needs an accompanying film with songs as larger-than-life as these? Holding true to its title, *A Mad and Faithful Telling* throbs and buzzes like a breathless raconteur, its 42 minutes brimming with sentimentality and spectacle.

Riotous tempo-shifting disc opener "Basso Profundo" fuses spy-flick guitar, Eastern European-derived violin laments, and twitchy accordion fills with vocalist Nick Urata's octave-stretching, world-afire delivery to create a ravishing slice of sonic escapism, while the mariachi flourishes furling forth from the lovesick "Along the Way" seem certain to moisten the eyes of more than a few listeners. Complete emotional devastation, however, arrives with the lush Spanish guitar-and-chamber-strings epic "Undone," an exhilaratingly weepy rumba, which, when played, could turn any humble living room into the scene of an Andalusian tragedy. (**Todd Lavoie**)

DEVOTCHKA
April 28, 8 p.m., \$19.50
Fillmore
1805 Geary, SF
www.livenation.com



THE BLACK KEYS
Attack and Release
(Nonesuch)

On their uncharacteristically eclectic fifth effort, *Attack and Release*, the Black Keys enlisted Brian "Dangermouse" Burton to update their primordial swampy rock sound. With a mixture of rambling bluesy soul, intricately layered organ-heavy psych and tattered dirges of love lost, *Attack and Release* gives this guitar-and-drum twosome's signature minimalist racket a soul-sozing, full spectrum sound. The banjo-driven rootsy jam "Lies" is fit for a night at a haunted juke joint, and the ferocious primal stomp of "Just the Same Old Thing" shows a new sonic dexterity. (**Hayley Elisabeth Kaufman**)

THE BLACK KEYS
April 2, 8 p.m., \$26.50
Warfield
982 Market, SF
www.ticketmaster.com

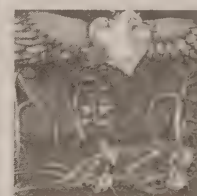
LAIR OF THE MINOTAUR
War Metal Battle Master
(Southern Lord)

Lair of the Minotaur harks back to rather specific cultural wellsprings: thematically, the songs draw on Greek mythology, adapting stories of Bronze Age martial prowess to weave frightening tales of carnage. Musically, the band combines the crusty, rough-hewn sounds of metal pioneers such as Venom, Celtic Frost, and Slayer, anchoring the songs with fuzzy bass riffs and pummeling percussion. Snapped up by Southern Lord in 2003, the group possesses orthodox sensibilities that make them an anomaly at the label, but *War Metal Battle Master* slays hard enough to silence any qualms. "Assassins of the Cursed Mist" exemplifies the band's ham-fisted charm. Tonight, we dine on metal! (**Ben Richardson**)

WE ARE SCIENTISTS Brain Thrust Mastery (EMI)

For a band with a name that conjures up smoke-filled visions of laboratory mishaps and boiling-over Bunsen burners, We Are Scientists' sound is more like middle-of-the-road adult contemporary rather than the pigeonholed post-punk subgenre critics have conveniently corralled them into. This Brooklyn trio's latest effort, *Brain Thrust Mastery*, is filled with tracks that attempt to climb the hard-to-surmount slippery slope of commercial accessibility meets street-approved indie credibility. The result is an uneven offering of watered-down tracks like opener "Ghouls," which starts off slightly promising with wailing guitars and a grinding bassline. But by mid-song, the tune begins to resemble something more akin to the lowfat rock of the Goo Goo Dolls than the gritty sonic sneer of Joy Division. "Tonight" desperately tries to come off as hard-edged while falling flat with a heavy-handed saccharine chorus and the peculiar presence of clanging church bells. (**Kaufman**)

local grooves



iLOCURA!
Animas
(self-released)

On my first listen to LoCura's self-released debut, *Animas*, I was tempted to compare bilingual vocalist Kathy Miletich to a certain hip-wagging Colombian diva. Like Shakira, Miletich is seductively comfortable in the rich depths of her contralto vocal range. But without the constraints of a strict pop format, her Oakland group patiently lays down its cards as each song unfolds. On "El Campo," guitarist Bob Sanders plants a burning, syn-copated guitar hook squarely in the pocket, sending wisps of flamenco-tinged ornamentation curling into the air. LoCura brings the payoff with rippling gypsy-influenced vocals and a groovy, if predictable, bassline. Superbly crafted and confidently grounded, *Animas* serves up a blend of beats and influences with unusual tastiness. (**Dina Maccabee**)

iLOCURA!
Sat/29, 9 p.m., \$13
Great American Music Hall
859 O'Farrell, SF
www.gamh.com

THE MATCHES
A Band in Hope
(Epitaph)

A promotional sticker for *A Band in Hope* reads: "The Matches: A band as weird as you are." It's an honest description of the group. With this, the Oakland four-piece's third effort, they've clearly abandoned all hope of securing a unifying sound within an album. As with their previous two releases, the music sporadically skips between styles, including hardcore breakdowns, jangly power-pop, and even a particularly goofy switch to Queen-inspired harmonies on the piano ballad "Darkness Rising." Their first single, "Wake up the Sun," shines as it avoids the eccentricity found on other tracks and will surely garner plenty of iTunes downloads. But fans of the single should heed the Matches' warning and expect a genuinely odd collection of tunes. (**Alex Felsinger**)

THE MATCHES
Wed/26, 6:30 p.m., \$14.99
Regency Center
1290 Sutter, SF
www.ticketmaster.com

Catfights are so Neanderthal. But in a bra-and-panties showdown between Vegas's prepacked Pussycat Dolls (left) and Miami's raunchy Lady Tigra (right), our hot-chick nightlife chips are on the latter.

PHOTO OF LADY TIGRA BY AUSTIN YOUNG



Patty meltdown

By Marke B.

superego@sfbg.com

SUPER EGO Clear the runway!

Clear the runway! She's got a Target elastic waistband and too many Walgreens L'Oreal home highlights in her shag — and she's about to crash-land drunk off her Lucite Shoe Pavillion fuck-me pumps and into my \$30 Blue Lotus powertini, with guarana extract, caffeine, taurine, and B vitamins 3, 5, 6, and 12. Somebody call *Grey's Anatomy* on her jiggle, glitter-thonged ass, stat. Save me, Dr. McCreamy! Save my exorbitant cocktail!

Nightlife 911!!!

Hi. I'm writing to you from the bowels of underground club connoisseur hell, a.k.a. a gay bar in Las Vegas on St. Patrick's Day during spring break. Try not to imagine it. On the giant video screen: a 2005 frat-boy rave remix of the Cranberries' "Zombie." In the glass tanks lining the dance floor: live piranhas. Streaming through the door: distressed embroidered jeans and bleached-out cocka'dos. Kill me.

"What did you expect?" Hunky

Beau reminds me not-so-gently.

"This city has the freakin' Liberace Museum. Drop the snob act." So I take some heart in the *equality* of it all. The Vegas homo-horror crowd out by the airport's no different from the straight-when-sober one thronging the Strip, except the lesbians are real and the other women aren't. Or rather, they're 50 percent less real. Surgery is confusing! It's like silicone algebra. And don't let's even glance at Vegas menswear, 'k? When did Affliction team up with Hurley and Crocs to make Jams?

Other than the occasional squawk of stale reggaeton emanating from pastel Hummers on West Tropicana — not to mention a slew of rowdies screeching "The Star-Spangled Banner" throughout New York New York (never forget!) — the charge-card cocktails, Timba-hop tunes, and space-age bachelor ultralounge aesthetic of omnisexual fantasyland are bottle-served with a splash of Burner du Soleil myshtique. In Las Vegas, the apex of a corker evening is a Coyote Ugly boobarella with red contact lenses and vampire fangs writhing on a dry-iced bar to DJ Tiësto. The only thing missing, really, is a topless raver girl revue with dildo glowsticks

and peekaboo JNCO jeans. I'm copyrighting this idea *immediately*.

Everything's slathered in pimps-and-ho cheese and infernal strobing ultraviolet beams, grinding my delicate complexion into hamburger. Is this what you want, America? Awful-looking skin?

Like Manhattan and Miami — where three-quarters of San Francisco's dance music movers-and-shakers are currently scratching their bikini waxes at the bubbly-drenched, forever-2001 Winter Music Conference — Vegas has now officially Disneyfied the salacious grit from my fond partial-memories of nightlife there, on and off the Strip. Bring on the recession, darlings! I'm all for having wild fun — this, after all, is how a majority of Midwesterners will be introduced to club culture — and I realize that a vibrant and shocking underground depends on a slick surface limelight to tunnel beneath. But please: what happens in Las Vegas, stay there.

Lady Go Boom Enough grumpy, let's party! You may remember the excitably gorgeous Lady Tigra as one half of '80s Miami Bass female electro-rap phenom L'Trimm, whose sub-woofin' 1988 hymn to cracked windshields, "Cars That Go Boom" (Hot Productions), raised the fluorescent-suspended rafters of club kids nationwide at the time. I was there, and Tigra was fierce. Now she's back

— grrrr! — with a slinky-nasty new album, *Please Mr. Boombox* (High Score), and a savvy plan to retake the alternative nightlife spotlight by teaming up with the cheekiest promoters on the West Coast. Fresh from her balls-out show at Los Angeles's latest actually great party, Mustache Mondays, she'll sink her claws into your dancery-pants with gender-bending vocalist and performance artiste extraordinaire Jer Ber Jones and the ever-beaky DJ Chicken at Cafe Du Nord on March 28. Her warped OMD-sampling jam "A Moon Song," especially, has been freaking the red zones in my headphones lately. And please note that I have not made a single tragic Tatiana the Tiger joke in this catty plug, mostly because I wish I'd mauled that hot dead Indian boy first and I'm still bitter. So there. **SFBG**

LADY TIGRA

Fri/28, 8:30 p.m., \$15
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com
www.myspace.com/theladytigra

MORE AT SFBG.COM

Noise blog: Marke B. interviews Lady Tigra, plus more club gossip and news

EVENTS SFBG.com

Give it up for the guys who take it off! The Guardian Hellraisers and ShareTheCastro.com need YOUR help to raise funds for the groundbreaking all-male burlesque troupe in their quest to compete in the Miss Exotic World Pageant in Las Vegas! Enjoy cold beer specials, delicious treats from Thick & Thin Pizzeria, silent auctions and more! And...the boys WILL be performing! 6pm - 8:30pm.

The fundraising continues into the night with Brain Farts, the Lookout Bar's hilarious and challenging trivia night hosted by Bebe Sweetbriar (Miss Gay SF) and Pollo del Mar (Miss Transysshack 2007)!

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SHARETHECASTRO.COM

The Guardian invites you to our eye-popping celebration of the notorious British artists! The FREE Friday night program in the de Young's Wilsey Court includes special live avant-garde performances from Bay Area artists, including the feral-minded cartoon jazz of Dr. Abacus; and merry mayhem from Fau'ou Hal With British-inflected beats from turntablists DJ Omar of Passscape, and DJ Skip of New Wave City; plus the winning entries of the Guardian's inaugural video arts contest! 5pm - 8:45pm.

Don't miss this chance to also treat yourself to the de Young's massive retrospective of Gilbert & George! Programs for this evening are free. Admission is always free to members; regular admission fees apply for non-members to visit the galleries. A \$5 surcharge applies for non-members to visit the exhibition Gilbert and George. \$2 discount with current MUNI Fast Pass or transfer.
March 28 @ The de Young Museum, 50 Hagiwara Tea Garden Drive in Golden Gate Park
Best public transit: MUNI Metro K/L/M/T to Forest Hill Station, then 44 O'Connell toward inner Richmond; 5 Fulton or 21 Hayes to 8th Avenue
DEYOUNGMUSEUM.ORG
SFBG.COM/VIDEOARTCONTEST

Despoiled Catholic school girls, uninitiated priests, and almost untraced nuns (or at least their convincing facsimiles) will descend on the 540 Club for an evening of stern discipline, heavy drinking, and falsetto ululations at the annual Catholic School Karaoke Party. Under the co-sponsorship of Kübler Absinthe, worshippers will be free to confess to their most lascivious sins in Father John's confessional, sing sacrilegious songs at Master Brad's karaoke, and wallow in all manners of guilt. Although Catholic attire is encouraged, sacramental wine and spirits to aid in achieving the miracle of inebriety will be available to all. However, prizes will be awarded to the Sexiest Scholgirl, Naughtiest Nun, most Pious Priest, and Sulliest School Boy. The debauchery will commence at 8:00 PM and continues until the Rapture or 2am, whichever strikes first. The occasion marks the 540 Club's 50th anniversary. Owner Jamie Brown says, "I could think of no better way of doing penance for the previous half decade. Hail Mary!"
March 28 @ 540 Club, 540 Clement at 7th Ave.
540-CLUB.COM

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THE HUB PRESENTS:

Y-LOVE (RECORD RELEASE)

FRIDAY APRIL 11 9:30PM-\$15 (JAM)

JFJO (JACOB FRED JAZZ ODYSSEY)
MUSHROOM

SATURDAY APRIL 12 9:30PM-\$15 (ROCK)

ERIC MCFADDEN TRIO + 1
FEATURING BERNIE WORRELL
AMERICAN DRAG

SUNDAY APRIL 13 8PM-\$10 (INDIE)

GEORGIE JAMES (ACOUSTIC SET)
TEMPO NO TEMPO

WEDNESDAY APRIL 16 9PM-\$10/\$12 (INDIE)

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PHOTO OF AMY X NEUBERG



Switchboard Music Festival

» PREVIEW While something like the Treasure Island Music Festival can be summarized in a nutshell — a day of indie rock and a day of electronica — the annual Switchboard Music Festival defies classification. Traditionally, a lack of stylistic consistency is frowned upon in the music world — some artists spend years searching for their own reliable sound — Switchboard organizers say times have changed. With file-sharing and iTunes inundating fans with music, composers have the opportunity to go wild. On a song-by-song basis, good music is good music, regardless of who produced it or what genre it is.

Like many of the acts throughout the day, San Francisco's Aaron Novik seems to put his eggs in more baskets than the Easter Bunny. Novik is a self-described "clarinetist, composer, bandleader" who clearly has a propensity toward variety, as his projects span anywhere from psychedelic jazz to metal. At the festival, Novik will lead his traditional Jewish folk band, the Yidiots, which includes *Guardian* editorial intern Dina Maccabee on violin.

Fellow musical butterfly Amy X Neuberg, the festival's headliner, will demonstrate her wide range of musical manifestations. Oakland composer Neuberg's performance centers on creative uses of her own voice, including some over-the-top opera, soft jazz tones, and spoken word — all looped in real time through a sequencer to create harmonies. Genres will bend and tear within her set and those of others, only to shatter with the first note of the following act. (Alex Felsinger)

SWITCHBOARD MUSIC FESTIVAL With Christopher Adler, Dan Becker, Del Sol String Quartet, Edmund Wells, Erik Jakobson, Gamelan X, Ian Dicke, Ian Dickenson, Inner Ear Brigade, Jonathan Russel, Robin Estrada, Ryan Brown, and Slydini. Sun/30, 2-10 p.m., \$5-\$25. Dance Mission Theater, 3316 24th St., SF. (415) 826-4441, www.switchboardmusic.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamiah King, and Dina Maccabee. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 22, for information on how to submit an item to listings.

WEDNESDAY 26

ROCK/BLUES/HIP-HOP

Adult School of Rock 12 Galaxies, 9pm, \$10.
Against the Grain, My Revolver, Theory of Noise Slim's, 8pm, \$12.
Ryan Auffenberg, Blair, Kim Philbys Hotel Utah Saloon, 9pm, \$6.

Bell X1, Submarines Cafe du Nord, 8:30pm, \$12. See Picks, page 22.
Bob Mould Band, Saturna Great American Music Hall, 8pm, \$22.
Citizen Cope Independent. SOLD OUT.
Golem, Lord Loves a Working Man Rickshaw Stop, 8pm, \$18.
Knights of the New Crusade, Rippers, Hi-Nobles Hemlock Tavern, 9:30pm, \$6.
Raised by Robots, Better Than Aliens, Alex Karweit Red Devil Lounge, 8pm, \$8.
Rattlesnakes, Seven Stories Falling, Hot Farm Annie's Social Club, 9pm, \$6.
Red Sparrows, Russian Circles, Hollays Bottom of the Hill, 9pm, \$12. See Picks, page 22.

Billy Matthews Band Johnny Foley's, 9pm, free.
Ron Shakespear, Deeper, Red Puppies and Ponies El Rio, 8pm, \$5.
Slants, Mayfire, Scene of Action Elbo Room, 8pm, \$7.
Steve Miller Band, Robben Ford Fillmore, 8pm, \$45.50.
Trees and Vines, Carcasslander, Harbours, Dora Flood Knockout, 9:30pm, \$4.

BAY AREA
Learning Curve 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091, 9pm, free.
Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119, 7pm, free.
Three Blind Mice Starry Plough, 8pm, \$5-7. "Berkeley Poetry Slam."

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark, 7:30pm, \$10.
Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 7:30pm.
Mike Chase Rite Spot, 9pm, free.
Collective West Jazz Orchestra Jazz at Pearl's, 8 and 10pm, \$10.
Darlene Langston Trio Shanghai 1930, 7pm.
Gaucha, Mitch Marcus Session Amnesia, 8pm, free.
Lainie Kazan Razzz Room, Hotel Nikko, 222 Mason; 394-1111, 8pm, \$40, Through Sun/30.
Mad and Eddie Duran Quartet Yoshi's SF, 8pm,

MUSIC

\$15; 10pm, \$12.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600, 7pm, free.
Elza Van den Heever Hotel Rex, 562 Sutter; 399-6449, 6:30pm, \$20.

BAY AREA

FivePlay Anna's Jazz Island, 8pm, \$8.
Grooveyard Jupiter, 8pm, free.
Kurt Ribak Trio Cato's Ale House, 3891 Piedmont, Oak; (510) 655-3349, 6pm, free.
Frank McComb, Dozie Maxwell's Lounge, 314 13th St, Oak; (510) 899-6169, 7 and 9pm, \$22.
Mikie Lee and Amber Bettler's, 10pm, free.
David Sanborn Yoshi's, 8 and 10pm, \$35. Through Sun/30.

FOLK/WORLD/COUNTRY

Daniel Alvarenga Café Arguello, 2832 Mission; 643-3160, 7-10pm.
K.D. Lang, Dustin O'Halloran Palace of Fine Arts, 3301 Lyon; 421-TIXS, 8pm, \$51.
Mazacote Biscuits and Blues, 8 and 10pm, \$15.
"Open Mic Night" Bazaar Café, 7pm.
"Open Mic Night with MC Mike Shapiro" Ireland's 32, 9pm, free.

BAY AREA

"Balkan Folkdance" Ashkenaz, 8pm, \$7.
Karabali Shattuck Down Low, 8pm, \$5-10.
Audrey Auld Mezera, Andrew Hardin Freight and Salvage Coffee House, 8pm, \$19.50.
Cyril Pahini, Patrick Landeza Sweetwater Station, 500 Magnolia, Larkspur; 924-6107, 7:30pm, \$20.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggy.
Batanga Live Bruno's, 10pm-2am, \$5. Live Latin-influenced bands and DJs.
Bboy/Bgirl City Dance Studios, 32 Otis; 820-1452, 6:15-7:15pm, \$15. Hip-hop dance lessons.
Bondage Playspace Glas Kat, 9:30pm-2:30am, \$5-7. Death disco, dirty pop, and go-go dancers.
Boozy Call The BAR, 456 Castro; 726-7220, 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club, 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz, 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
Coe-Yah Bruno's, 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneahk.
DotCLUB Pink, 10pm-2am, free. Indie electronic dance parties with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar, 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge, 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Escape Cellar, 685 Sutter; 441-5678, 10pm-2am. Hip-hop, old-school, and R&B.
Free House 440 Castro, 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whities slapping one another's asses.

Fresh Fruit Sugar Lounge, 6pm-midnight, free. DJ Dwayne spins downtempo.
House of Rock Jet, 2348 Market; www.jetsf.com, 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
Indulgence Harry Denton's Starlight Room, 9pm-2am. Disco, funk, and house.
Limba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge, 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991, 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark, 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Nightshift Stud, 10pm. Beats with DJ Initials PB.
1964 Edinburgh Castle, 10pm-2am, free. Mod '60s dance party.
Our House Is Your House Shine Dance Lounge, 9pm-2am, free. With Aaron Pope and guests.
Qool 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Push It Parkside, 6:30pm, \$5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
Reggae Reggae Night Magnet Lounge, 1402 Grant; 274-5760, 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452, 7:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda, 9pm-2am, free. Roots and

deep house with DJs Vedda and Martina Aquino.

RedWine Social Dalva, 10pm-2am, free. DJ TopOne and guests spin jazz breaks, '80s, and electro.
Salsa dance lessons Metronome Dance Center, 7pm, \$12. Beginner salsa dance lessons.
Satellite Anu, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. House and techno.
Sip and Spurge XYZ Bar, W San Francisco, 181 Third St; 777-5300, 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St, 863-4629, 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Stay Glo Make-Out Room, 10:30pm, \$3. Queer dance night.
Synchronize Il Pirata, 2007 16th St; 626-2626, 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
Wax Wednesdays Milk, 10pm-2am, \$3. DJ RasCue turns back the clock with '80s and '90s hip-hop on vinyl.
Wipe Me Down Wednesdays El Rincon, 9pm. Get clean with Big Ritch, Even Odds, Sandaval, and DJ X1. [2nd and 5th Wed]
Wreckshop Wednesdays El Rincon, 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 27

ROCK/BLUES/HIP-HOP

Bonedrivers Lou's Pier 47, 300 Jefferson; 771-5687, 8pm.
Citizen Cope Independent. SOLD OUT.
Chris Cotton, Pack A.D., Kaitly Price Band 12 Galaxies, 9pm, \$10.
Dynasty Handbag, Brent Weinbach Hemlock Tavern, 8 and 10pm, \$10.
Dead, Thrashed Idols, Los Dryheavers, Corrados Annie's Social Club, 9pm, \$6.
Jose Gonzalez, Mia Do Todd Fillmore, 8pm, \$25. See Sonic Recorder, page 27.
Gnannies, Union Atama, Lab Disaster Parkside, 9pm, \$6.
Great American Taxi, Barry Sless Connecticut Yankee, 9pm, \$10/12.
Here Here, Musée Mécanique, Winterbirds Rickshaw Stop, 8pm, \$8. See "Go for baroque," page 28.
Jazz Hands Make-Out Room, 10pm, free.
Justice, Diplo, Fancy Concourse Exhibition Center, 835 Eighth St; 421-TIXS, 8pm, \$35.
Laurie Morvan Biscuits and Blues, 8 and 10pm, \$15.
Portugal. The Man, Foxy Shazam, Wild Orchid Children Bottom of the Hill, 8:30pm, \$12.
Rock and Roll with Nicole Johnny Foley's, 9pm, free.
Tainted Love Red Devil Lounge, 8pm, \$20.
O.G.D., Joe Cohen Boom Boom Room, 9:30pm, \$6.

BAY AREA

Higher Genie, Kash Killion, Terroritmo 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091, 9:30pm, free.
Middian, Indian, Laudanum Maxwell's Lounge, 314 13th St, Oak; (510) 899-6169, 10pm, \$10.

JAZZ/NEW MUSIC

Adrian Gormley Trio Café Claude, 7:30pm.
Barbara Hunter Trio with Kamau Seita Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 7:30pm.
Crescent City Boogaloo Yoshi's SF, 8pm, \$22; 10pm, \$18. Through Sun/30.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 7:30pm, free.
Sonya Jiang Shanghai 1930, 7pm.
Lainie Kazan Razzz Room, Hotel Nikko, 222 Mason; 394-1111, 8pm, \$45. Through Sun/30.
Written on the Keys
Rite Spot, 9pm, free.
Veronica Klaus Enrico's, 504 Broadway; 982-6233, 7pm, free.
Martini Brothers Band Le Colonial, 20 Cosmo Place; 931-3600, 7pm, free.
"Pete Fallico's Hammond B3 Organ Thursdays" Jazz at Pearl's, 8pm, \$15; 10pm, \$10.
Savanna Jazz Trio Savanna Jazz, 7:30pm, \$5.
Stompy Jones Top of the Mark, 7:30pm, \$10.
Victor Noriega Quartet Grant and Green, 8pm, free.

BAY AREA

Hot Club of Marin 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091, 6pm, free.
Rick Vandivier Trio Anna's Jazz Island, 8pm, \$10.
David Sanborn Yoshi's, 8 and 10pm, \$35. Through Sun/30.

FOLK/WORLD/COUNTRY

"Bluegrass and Old-Time Jam Session" Atlas Café, 8pm, free.

Country Squires, Lovin' 44s, Dirty Duets Amnesia. 9pm, \$6.

Flamenco Thursdays Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, \$10.

Ari Hest, Justin King, Alex Nackman Cafe du Nord. 8:30pm, \$12.

Julie Loyd Femina Potens, 2199 Market; www.feminapotens.com. 8pm.

Machina Sol Pier 23. 9pm, free.

Rita Hosking and Cousin Jack, Homespun Rowdy Hotel Utah Saloon. 9pm, \$6.

Jim White, Greg Ashley Great American Music Hall. 8pm, \$20

BAY AREA

Heather Combs, Aiden James, Austin Willacy, Welcome Matt Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$10.

Fred O'dell and the Broken Arrows Beckett's 10pm, free.

Chen Zimbalista and Friends St. John's Presbyterian Church, 2727 College, Berk; (800) 838-9006. 7:30pm, \$24.

Jeffrey Foucault Freight and Salvage Coffee House. 8pm, \$19.50

Mighty Crows, Barefoot Nellies Starry Plough. 9:30pm, \$6.

Cyril Pahinui, Patrick Landeza Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk

Beauty Bar 10pm-2am, free. DJ UFO spins electro and retro records.

BingoTopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare

BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, with a live set by ForróFiando Brazilian Band.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band

Classique Pink 10pm. Electronic and disco with Sunshine Jones, Franky Boissy, and Cosmic Jason.

Club Hie 9pm, free. Live music.

College Night Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Ilbom and Matt Jocelyn.

Compression Temple, 540 Howard; www.templest.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback.

Elixir Cocktail Club Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.

EZ5 682 Commercial; 362-9921. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Give Thankx Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sense, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole

Heart of the City Azul. 10pm. Live Music Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnik.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and footwork.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Minx Endup. 10pm-4:30am. DJs and female artists.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

Nickie's 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Oslo Report 222 Club. 9pm, free. Stephen Pierce, Bart Jaworski, and Adam Davis spin electronic ephemera for your dancing pleasure.

Pacific Standard Time Levande Lounge. 10pm. DJ Sake1 spins soulful music.

Popsence Rickshaw Stop. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Riot Grrrr Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Soul Sector City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.

Teenage Dance Craze Party Knockout. '60s teen beat, twisters, and surf rock with DJs

Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw, plus special guest Rocky Ricardo.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Recluse, ESKR, Arize, and guests.

Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John

Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

White Label Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

Yard Gaobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free.

Grateful Dead DJ Night Ashkenaz. 10pm-2am, \$6. Digital Dave spins the classics.

Selector DJ Sessions Jupiter. 8pm. DJ Riddim spins roots reggae, dancehall, funk, salsa, and Afrobeat

Soulmates Shattuck Down Low. 9pm-2am, free. DJs Cali and Cecil spin soulful house, breakbeat, and music from the global underground.

Sugar Blakes. 10pm-2am, \$2-20. DJ Solarz spins hip-hop, R&B, and old-school grooves at the East Bay college night.

World Music Thursdays Air Lounge. 492 Ninth St. Oak; (510) 444-2377. 10pm-2am, \$5. DJ Fuzze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

FRIDAY 28

ROCK/BLUES/HIP-HOP

Aratic, Maxwell Adams, Forthmornning, Omissa Slim's. 9pm, \$15.

Back Pages Johnny Foley's. 9pm, free.

Benflowz, DramatiQue, Napalm Clique, Cooley, Rahmaan Jamaal Red Devil Lounge. 8pm, \$10.

Boy in the Bubble, Clarences Make-Out Room. 7:30pm, \$7.

Dandelion War, Everything Gone Green, Blue Light Curtain Retox Lounge. 9pm, \$5.

Ray Davies Warfield. 8pm, \$39.50.

Delgado Brothers Biscuits and Blues. 8 and 10pm, \$20.

Desolation, Nightstick Justice, Crucial Cause, Follow Blindly, US Kings Parkside. 8:30pm, \$7.

Empty Rooms, Shiloe, Otherside Hemlock Tavern. 9:30pm, \$6.

Evangelista, El Oio Wolof, Death Sentence: PANDA! Mute Socialite Bottom of the Hill. 9pm, \$10.

Expendables, Outlaw Nation Fillmore. 8pm, \$16.50.

Great American Taxi, Barry Sless Connecticut Yankee. 9pm.

Kodiak Roots, Joel Streeter, Shades of Day Hotel Utah Saloon. 9pm, \$6.

Lady Tigra, Jer Ber Jones, DJ Chicken Cafe du Nord. 9:30pm, \$15.

M.O.D., Impaled, Attitude Adjustment, Hellhunter Annie's Social Club. 8pm, \$12.

Mystic Man, Lakay Boom Boom Room. 10pm, \$10.

Workingman's Ed, Flowmotion, Big Light 12 Galaxies. 9pm, \$10.

BAY AREA

Acts of Sedition, Sojourner, Marrow 924 Gilman. 8pm, \$5.

Greg Ashley, Yea Ming, Kool Kyle, Shayne Keator, Roberto Miguel Reyes, Bill Macbeath Café Van Kleef, 1621 Telegraph; (510) 763-7711. 9pm, \$5-25.

Audrey Session, Federalists, Lovetaker Uptown. 9pm, \$10.

Bill Kirchen and the Hammer of the Honky Tonk Gods 142 Throckmorton Theatre, 142 Throckmorton; 383-9600. 7:30pm, \$35.

Dammweevil, Facepilot, Automatic Animal Eli's Mile High Club, 3629 MLK Jr, Oak; (510) 654-4549. 10pm, \$7.

Tony Lindsay, Cocktail Monkeys Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

Andre Nickatina 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$30.

On the One, Angry Philosophers Starry Plough. 9:30pm, \$8.

Replicator, Wisdom Teeth, Suzanne Silver Ghost Town Gallery, 2519 San Pablo, Oakl. 9pm.

Still Time Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8:30pm, \$10.

Continues on page 34

540 club

Catholic School Karaoke • Friday March 28th

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"One of San Francisco's great secret concert halls" - Joel Selvin, SF Chronicle
Saturday, March 29, 8:15PM
An evening of timely political comedy with:

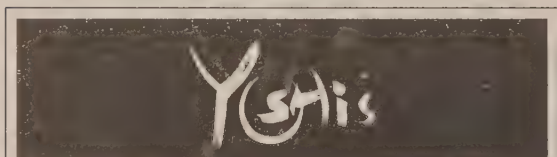
WILL DURST plus special guests

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Will Durst has made more than 400 television appearances, including Comedy Central, Countdown with Keith Oberman, Crossfire, CNN, Fox News, Good Morning America, The Late Show with David Letterman and The

Tonight Show with Jay Leno. He has been nominated for five Emmy Awards and was the recipient of seven consecutive nominations for American Comedy Awards Stand-Up of the Year. Will has even gotten the liberal left and conservative right to agree on something, with Air America Radio calling him "one of the greatest commentators on all things political" and Fox News Radio hailing him as "a great political satirist and one of the funniest guys around!" For anyone that keeps up with politics in this important election year, this is an evening not to be missed! \$18adv/\$20door

For information (415) 454-5238 or www.noevalleymusicseries.com



SAN FRANCISCO

TONIGHT
WED/MAR/26
CD RELEASE PARTY
MAD AND EDDIE DURAN QUARTET



THU/MAR/27 - SUN/MAR/30
CRESCENT CITY BOOGALOO
featuring Dr. Lonnie Smith, Christian Scott, Donald Harrison, Peter Bernstein & Jeff "Tain" Watts



MON/MAR/31
TOSHIKO AKIYOSHI TRIO

TUE/APR/1
CD RELEASE PARTY
MARCUS SHELBY JAZZ ORCHESTRA & VOCAL ENSEMBLE
featuring Faye Carol



WED/APR/2
VIVA BRASIL



THU/APR/3 - SAT/APR/5
FREDDIE HUBBARD & FRIENDS
70th birthday celebration with special guest Bobby Hutcherson & Friends



SUN/APR/6
MONTCLAIR WOMEN'S BIG BAND
directed by Ellen Sealing with special guest Vicki Randle



MON/APR/7
MÓNICA SALMASO & PAULO BELLINATI
in association with Thrills Productions



TUE/APR/8
MIGUEL ZENÓN QUARTET

1330 FILLMORE
415.655.5600

oakland

TONIGHT
WED/MAR/26 - SUN/MAR/30
FIRST TIME AT YOSHI'S
DAVID SANBORN

MON/MAR/31
TIA CARROLL & HARD WORK

TUE/APR/1
BRUBECK INSTITUTE JAZZ QUINTET & THE OPEN WORLD JAZZ OCTET

WED/APR/2
CD RELEASE PARTY
MARCUS SHELBY JAZZ ORCHESTRA

THU/APR/3 - SUN/APR/6
THE LATIN GIANTS OF JAZZ
featuring Members of the Tito Puente Orchestra John Rodriguez & Jean Medora

MON/APR/7
DEBBIE PORYES TRIO

TUE/APR/8
ERIC ALEXANDER QUARTET
featuring Harold Mabern

WED/APR/9
KEOLA BEAMER & CHRIS YEATON

THU/APR/10 - SUN/APR/13
CD RELEASE
OMAR SOSA AFREECANOS QUARTET

MON/APR/14
BERKELEY HIGH SCHOOL JAZZ ENSEMBLES

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THE DEVIL & LOUNGE

THURSDAY MARCH 27TH
Painted Love
(also appearing april 10th) 8pm | \$20

FRIDAY MARCH 28TH
Charles Lloyd New Quartet Herbst Theatre, 401 Van Ness: (666) 520-5299. 8pm, \$25-70. See "Fresh flowers, warm waters," page 29.
Charles Under Experience with Valencia Les Joullins Jazz Bistro, 44 Ellis: 397-5397. 8pm.

Crescent City Boogaloo Yoshi's SF, 8pm, \$26; 10pm, \$22. Through Sun/30.
Terry Disch Shanghai 1930. 8pm.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach: 771-6800. 8pm, free.

Gregory James Café Claude, 7:30pm, \$5.
Jim Butler Quartet Savanna Jazz, 7:30pm, \$5.
Laurie Kazan Razz Room, Hotel Nikko, 222 Mason: 394-1111. 8pm, \$45. Through Sun/30.

Macy Blackman and the Mighty Fines Le Colonial, 721 Street: 931-3600. 10pm, \$5.
Kim Nailey Jazz at Pearl's. 8 and 10pm, \$25. Through Sun/30.

Richard Rite Spot, 8pm, free.
Susan Sutton Washington Square Bar and Grill. 7pm.

BAY AREA
Dave Stein Bub-hub Beckett's. 10pm, free.
Lisa B Quintet Anna's Jazz Island. 8pm, \$12.
David Sanborn Yoshi's. 8 and 10pm, \$40. Through Sun/30.

Slydini Jupiter. 8pm, free.

POP ROCKS
w/ SEX TYPE THING 8PM | \$10

FRIDAY APRIL 10TH
CHUCK PROPHET
w/ special guest BHI BHIMAN 8pm | \$45

TUESDAY APRIL 15TH
BANYAN
STEPHEN PERKINS (JANES ADDICTION) MIKE WATT (THE MINUTEMEN) WILLIE VALDEMAN AND ERIC MCFADDEN 8pm | \$17

THURSDAY JUNE 19TH
DRAMARAMA
w/ the Saddle Tramps and Pedestrian 8pm | \$20

4: 01: STEALING LOVE JONES
4: 02: PETE AND J
4: 03: LOCOMOTATION
4: 05: LOW POS TRO
4: 09: KANVUS
4: 10: TAINTED LOVE
4: 11: THE CRESSBILLS
4: 12: SEAN TABOR & SPEAKEASY
4: 13: BRYAN SCARY
4: 14: THE SHACKLETONS
4: 15: JUSTI
4: 17: THE BAD HAND
4: 19: FORREST DAY
4: 23: THE FILM D'AMOUR
4: 24: SF SONARBERS COALITION
4: 25: BENEFIT FOR THE DURE
4: 27: MARC FORD
4: 30: THE MAKING DINNER
4: 01: THE COCONUT BANGERS BALL

ALL SHOWS: GENERAL ADMISSION w/ LIMITED SEATING UP 24 HOURS 45-60 MINUTES BEFORE SHOWTIME ADVANCE TICKETS @ THEATRE/CLUB (1-800-455-2009) 1655 POLK ST (CLAY) SAN FRANCISCO | 24 WWW.REDEVILLLOUNGE.COM

THURSDAY APRIL 30TH
NEW MODEL ARMY
w/ STROMKERN and VALL 8PM | \$10

FRIDAY APRIL 30TH
THE DREAM QUEEN'S REVUE Aunt's Charlie's, 133 Turk: 441-2322. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.
Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Fag Fridays Pink. 10pm-4am, \$10. With residents Rolo, David Harness, Pete Avila, and Neon Leon and weekly guests.

FRI/28
CONT>

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Charles Lloyd New Quartet Herbst Theatre, 401 Van Ness: (666) 520-5299. 8pm, \$25-70. See "Fresh flowers, warm waters," page 29.
Charles Under Experience with Valencia Les Joullins Jazz Bistro, 44 Ellis: 397-5397. 8pm.
Crescent City Boogaloo Yoshi's SF, 8pm, \$26; 10pm, \$22. Through Sun/30.
Terry Disch Shanghai 1930. 8pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach: 771-6800. 8pm, free.
Gregory James Café Claude, 7:30pm, \$5.
Jim Butler Quartet Savanna Jazz, 7:30pm, \$5.
Laurie Kazan Razz Room, Hotel Nikko, 222 Mason: 394-1111. 8pm, \$45. Through Sun/30.
Macy Blackman and the Mighty Fines Le Colonial, 721 Street: 931-3600. 10pm, \$5.
Kim Nailey Jazz at Pearl's. 8 and 10pm, \$25. Through Sun/30.
Richard Rite Spot, 8pm, free.
Susan Sutton Washington Square Bar and Grill. 7pm.

BAY AREA

Dave Stein Bub-hub Beckett's. 10pm, free.
Lisa B Quintet Anna's Jazz Island. 8pm, \$12.
David Sanborn Yoshi's. 8 and 10pm, \$40. Through Sun/30.
Slydini Jupiter. 8pm, free.

FOLK/WORLD/COUNTRY

Blue Rabbit, Debby Gipsman Dolores Park Café, 501 Dolores: 621-2936. 7:30pm.
"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas: 561-3958. 10 and 11am, \$5.
Cesar's Latin All Stars Metronome Dance Center, 9pm. Also Sat/29.
Ruby Dee and the Snakehandlers, 77 El Debra Knockout. 10pm, \$6.
Bob Schneider, Tina Dico, Jay Thomas Independent. 9pm, \$17.
Sila and the Afrofunk Experience, Vinyl, DJ Feina Elbo Room. 10pm, \$10. Also Sat/29.
Teddy Thompson, Rosie Thomas Great American Music Hall. 9pm, \$20.

BAY AREA

House Jacks Freight and Salvage Coffee House. 8pm, \$20.50.
Jessica Rice, Sacred Profanities Nomad Café. 7:30pm, free.
David Rogers Pro Arts Gallery, 550 Second St., Oak: (510) 968-0695. 7:30pm, \$12-18.
Sambada Ashkenaz, 9pm, \$10-13.
George Strait Oakland Coliseum, 7:00pm Coliseum Way, Oak: 421-TIXS. 8pm, \$57.25-70.75.
Yzdeco Flames Eagles Hall, 2305 Alameda: www.louisianause.com. 9pm, \$15.

DANCE CLUBS

Bar Top Harry Denton's Rouge, 1500 Broadway: 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestChris.
Baxtalo Drom Amnesia. 9pm-2am, \$6-10.
Balkan, bhanga, punk, Latin, and Gypsy jams, plus bellydancing and live performances.
Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir with DJs Vin Sol and Danny Ruxpin, plus live set by Wallpaper.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon, 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight, 9pm-3am. A gay Asian dance club.
Club Hide 9pm-2am, free. Live music.
Club NV 10pm-3:30am. Hip-hop and salsa.
Club Six 9pm-2am, \$10. Dance and hip-hop with various DJs.
Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit'73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
Dragon Bar 473 Broadway: 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrix.

The Dream Queen's Revue Aunt's Charlie's, 133 Turk: 441-2322. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.
Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Fag Fridays Pink. 10pm-4am, \$10. With residents Rolo, David Harness, Pete Avila, and Neon Leon and weekly guests.

MUSIC

Fat House Fridays Anú, 43 Sixth St: 543-3505. www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Flashback Celler, 685 Sutter: 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

Freesty Fridays E25, 682 Commercial: 362-9321. 6-10pm, free. Old-school, new-school, and more.
Friday Night Swing Metronome Dance Center. 8pm, \$14. Ballroom dance lesson followed by a dance party.
Fuck Shack Beauty Bar. 10pm-2am. With Jerodessica and guests.

Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.
Hot Bxoxx Aunt Charlie's Lounge, 133 Turk: www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hot Pants Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

Levendé Lounge 6-10pm. Live performance by Acoustic Sneaky.

Lo-Gear Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electrotrash at this unofficial Critical Mass after-party. With bike films and \$2 beers all night.
Magnet Lounge 1402 Grant: 271-5760. 7pm-2am. With rotating DJs.
Make-Out Room 10pm-2am, \$5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.

Master Blaster Delirium. 10pm. Punk rock.
Mr. Smith's 34 Seventh St: 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.
Mood Swing Eastside West, 3154 Fillmore: 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.

Nickie's 9pm. Hip-hop and house with DJ Spectre.
Night and Day Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Planet Big House 10pm-2am. House. Big house.
Punk Rock and Shit Karaoke Anne's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Remedy DNA Lounge 10pm-4am, \$15-20. Deep house and hip-hop.

Ruby Skye 9pm-4am, \$15. With various guest DJs.

Saints and Sinners O'Reilly's Holy Grail, 1233 Polk: 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.

School El Rio 9pm-2am, \$5. Rooky Ricardo, who, apparently, has recently been diagnosed with "terminal dopiness" (say a prayer), spins only the rarest funk and jazz cuts.

Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

Suite One 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another brah.

Velvet Lounge 9pm, \$10. With DJ Manny Perez. Wish 6-10pm, free: "Om Happy Hour," soul, funk, jazz, downtempo, house, hip-hop, reggae, and intelligent drum 'n' bass with the Om Records crew. 10pm-2am, free: "Vivid," midtempo funk and deep house with residents DJs Seven and Sol and guests.

BAY AREA
Bayland Shattuck Down Low. 9pm-2am, free. DJs Jah Yzer, Kool Kyle, Juan DMC (best DJ name ever?), and Serg spin cumbia, salsa, reggaeton, and hip-hop. Live set by Rico Pabon and Deuce Eclipse.

Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs.

Smoke and Rock Luka's Taproom and Lounge. 2221 Broadway, Oak: (510) 451-4677. 10pm, \$10. DJs Rucker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.

Testify! Ruby Room. 10pm-2am, free. DJ Jarrett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

Vibrant Oasis, 135 12th St, Oak: (510) 763-0404. 10pm, \$10. DJs Toks and Henroc spin roots, dancehall, soca, African soul, R&B, hip-hop, and club classics.

SATURDAY 29

ROCK/BLUES/HIP-POP

Alkaholiks, Aplus, Starski, Rell Dert, Distant Relatives, Les Gimix Cafe du Nord. 9pm, \$20.
Apidae, Phonoify, Triple Orange Sun, Broken October, Think 13, Pine and Battery, Sucko, Break, Slick Johnson, Snowman Expedition, Bella Bella Rockit Room. 7pm, \$10. "RockitFest

MUSIC

2008: Benefit for Homeless Children's Network
Asunder, Middian, Indian, BLCKWVS Annie's Social Club. 9pm, \$8.
Dan Zanes and Friends Herbst Theatre, 401 Van Ness; 392-2545. 11am and 2pm, \$10-15. Also Sun/30.
Devin the Dude, Bun B, Vital, Ryan Greene, Chris Lee, Jamie Way Mezzanine. 9pm, \$15. See Sonic Reducer, page 27.
Gravy Train!!!, Hey Willpower, Judy Experience, Hottub Bottom of the Hill. 9pm, \$12.
Groove Street Johnny Foley's. 9pm, free
Johnny and the Pachecos, Touchy Feelines, Correction Parkside. 3pm, free
KaiserCartel, Rachel Robinsons Make-Out Room. 7:30pm, \$6.
Liquor Box Grant and Green. 9pm.
"Mark Growden Benefit" 12 Galaxies. 9pm, \$10-25.
Mixers Maggy McGarry's, 1353 Grant; 399-9020. 9pm, free.
Monophonics Boom Boom Room. 10pm, \$12.
Nuclear Tuesday Rickshaw Stop. 8pm, \$10. Benefit for SF Scouts.
Phenomenauts, Lovemakers, Maldroid, King Kukulele Slim's. 9pm, \$13.
Pop Rocks, Sex Type Thing Red Devil Lounge. 8pm, \$10.
Struts, Switchblade Riot, Goddamn Gallows, Vaudevilles El Rio. 9pm, \$7.
Testament, Vicious Rumors, Laaz Rockit, Sadius Independent. 8pm, \$25.
Earl Thomas Biscuits and Blues. 8 and 10pm, \$20.
Imaad Wasif, Two Part Beast, Si Claro, Top Critters Hemlock Tavern. 9:30pm, \$8.
Y&T, Eric Martin and Mark Slaughter Fillmore. 9pm, \$35.
BAY AREA
Bill Kirchen Freight and Salvage Coffee House. 8pm, \$21.50.
New Monsoon 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$16
P-PL Beckett's. 10pm, free
Rock 'N' Roll Adventure Kids, No Bunny, Traditional Fools, Shanks 924 Gilman. 8pm, \$5.
Unreal Band, Itchy Mountain Men Ashkenaz. 9pm, \$10-13

CONTINUES ON PAGE 36

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Frank McComb & Dozle
 Fri 3/28
Julie Dexter
 Jordana
 Fri 4/4
Eric Roberson
 Fri 4/11
Moë Soul
 - Feml
 Fri 4/18
Tammy Brown
 Fri 4/25
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 W/ MR VAGUE
 9PM \$5
 SATURDAY MARCH 29
FRANCIS XAVIER
 W/ SPECIAL GUESTS
 9PM \$5
 FRIDAY APRIL 4
BLUE BONE EXPRESS
 9PM \$5
 SATURDAY APRIL 5
DAVID ERVIN IMPROV TRIO
 9PM \$5
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BOB SCHNEIDER
 Tina Dico / Jay Thomas
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 FRI MAR 28th

TESTAMENT
 SAT MAR 29th
 SUN MAR 30th
 doors 7:30 \$25
GZA
 TUE APR 1st
 doors 8:30 \$25
AMERICAN MUSIC CLUB
 WED APR 2nd
 doors 7:30 \$15
JOHN CRUZ
 THU APR 3rd
 doors 7:30 \$15
 FRI 4/4/ DOORS 8:30PM / \$18
BLIND MELON
 THE WEATHER UNDERGROUND
 SAT 4/5/ DOORS 8:30PM / \$12
TRIPLE COBRA
 MUSIC FOR ANIMALS • VIN ROUGE
 MON 4/7/ DOORS 8:30PM / \$25
LUCIANO
 MIKEY GENERAL • DJ FUNKLOR
 THU 4/10/ DOORS 8:30PM / \$23
RJD2
 DALEK • HAPPY CHICHESTER
 FRI 4/11/ DOORS 8:30PM / \$13
DIRTY PROJECTORS
 NO KIDS • RAFTER
 SAT 4/12/ DOORS 8:30PM / \$20
DIRTY DOZEN BRASS BAND
 BACK DOOR SLAM
 MON 4/14/ DOORS 8:30PM / \$20 ADV \$22 DOOR
DEZARIE
 TUE 4/15/ DOORS 7:30PM / \$15
STARS OF THE LID
 CHRISTOPHER WILLITS
 WED 4/16/ DOORS 7:30PM / \$12
ING BAY TO BREAKERS
BATTLE OF THE BANDS
 THU 4/17/ DOORS 7:30PM / \$13
THE BEAUTIFUL GIRLS
 VIRGINIA COALITION • MATT JENNINGS
 FRI 4/18/ DOORS 8:30PM / \$15
DENGUE FEVER
 FRENCH DISCO
 SAT 4/19 & SUN 4/20/ DOORS 8:30PM / \$25
THE WAIFS
 TONY SCHERR
 TUE 4/22/ DOORS 7:30PM / \$11
THE TEENAGERS
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JESSE BREWSTER BAND
 ONE GOOD ROUND
 FIVE AM
MARC THOMAS
 Friday March 28
 9PM, \$10
TURN ME ON DEAD MAN
 AS A PEOPLE
 AND GUESTS
 Saturday March 29
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DIRTY ORANGE SUN • THINK 13
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BILLY SHAKESPEAR, DEEPER,
THE REAL PUPPIES AND PONIES
 (ROCK) 7PM \$5
 THU 3/27
BRAZILIVE
 FORROFIANDU
 BRAZILIAN DANCE MUSIC 9PM
 FRI 3/28
OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
 6PM-2AM (WORLD, FUNK, R&B, POPI NO \$)
RED HOTS BURLESQUE 7PM
 SAT 3/29
THE STRUTS,
SWITCHBLADE RIOT,
THE GODDAMN GALLOWES,
THE VAUDEVILLES
 (PSYCHOBILLY / GARAGE / SOUL / BLUES) 9PM \$5
 SUN 3/30
SALSA SUNDAYS
RUMBEROS 3-6PM, \$6
 3:15 SALSA DANCE CLASS
 MON 3/31
DOLLAR DAYS \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S JENNY HOYSTON & FRIENDS (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM \$2
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FRI. MARCH 28 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
ARATIC
MAXWELL ADAMS
FORTHMORNING-OMISSA

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DOORS 8 / SHOW 8:30 • \$13 ADV. / \$13 DOOR
THE PHENOMENAUTS
THE LOVEMAKERS
MALDROID • KING KUKULELE
MON. MARCH 31 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR
STREETLIGHT MANIFESTO
ZOX • DAN POTTHAST

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BUSTER BLOODVESSEL
LA PLEBE

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MARACATU LUTA
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ENDUP
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Sunday March 24
mar 27. phonic. free b4 midnight
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double cd release party

mar 28. fr. ghetto disco. free b4 12a
feat. joe gauthreaux phil b.
and sheller release party

mar 29. sat. devotion 7 year party
with ruben mancias. stephen
rigmaiden. teejay & WUNMI LIVE!

mar 30. t-dance. 6a-8p. featuring
tar.dityherz dmadix plus kevin kind!
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MUSIC

SAT/29
ROCK/BLUES/HIP-HOP
CONT.

"West Coast Blues Hall of Fame and Awards Show" Marriott Oakland City Center, 1001 Broadway, Oakl; www.tickets.com. 7pm, \$35.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397; 7:30pm. Swing from the '30s and '40s
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10
Crescent City Boogaloo Yoshi's SF. 8pm, \$26; 10pm, \$22. Through Sun/30
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
John Kalleen Group Shanghai 1930. 8pm.
Lainie Kazan Razz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$50. Through Sun/30.
Mad and Eddie Duran Trio Café Claude. 7:30pm.

Kim Nalley Jazz at Pearls. 8 and 10pm, \$25. Through Sun/30.
Pascal Boker Band Savanna Jazz. 7:30pm, \$5
Billy Philadelphia One Market Restaurant, One Market; 777-5577. 6pm.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Robert Stewart Experience Rasselas Jazz. 9pm.
Terese Geneco and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, \$25.

BAY AREA

Five Eyed Hand Jupiter. 8pm, free.
Ray Obiedo Group Anna's Jazz Island. 8pm, \$14.
David Sanborn Yoshi's. 8 and 10pm, \$40. Through Sun/30.

FOLK/WORLD/COUNTRY

Aphrodesia, Maracatu Luta, LoCura, Lulacruza Great American Music Hall. 9pm, \$13.
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.
Cesar's Latin All Stars Metronome Dance Center. 9pm.
Toshio Hirano Rite Spot. 9pm, free.
Aiden James BrainWash, 1122 Folsom; 255-4866. 8pm, free.
Kokou Soglo Katamani Alliance Francaise de San Francisco, 1345 Bush; 775-7755 ex. 13. 6:30pm, \$12.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Sila and the Afrofunk Experience, DJ Jeremiah and the Afrobeat Nation Elbo Room. 10pm, \$10. Also Sat/29.
Sweet Crude Bill and the Lighthouse Nautical Society, Andy Friedman and the Other Failures, Kemo Sabe Hotel Utah Saloon. 9pm, \$8.

BAY AREA

"The Ark: Cyclical Rituals: Spring" JCC SF, 3200 California; (800) 838-3006. 8pm, \$18-28.
La Gente, Sol Horizon Starry Plough. 9:30pm, \$7.
Khe Note Nomad Café. 7:30pm, free.
Safari, Orchestra Gitano Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

DANCE CLUBS

Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm.
DJ Scotty spins '80s modern rock and '90s dance classics.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Café Cocomo 9pm-2am, \$15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am, \$5. Queer boozin' and cruisin'.

CONTINUES ON PAGE 38 >>

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MUSIC

SAT/29 DANCE CLUBS

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastientertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickle's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Harry Denton's Starlight Room 8:30pm, \$15. With DJ Dave Gillis and various dance bands.

Heliaight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinne Esparza and Asti Spumanti.

Hot Boxes Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am; free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Kuma Eight. 9am-2pm, \$5. Bear party.

Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunk.

Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronica, and even some Australian devil-worshipping tracks.

Molly and Alpha Heather's All Day-All Night Birthday Bash Knockout. 5pm-2am, free. Live set by Maribelle Phoenix and Prairie Dog, plus DJ sets by Dirty Dishes, Senator Soul, White Heat, the Sea Captain, Rye in the Sky, and Deadead.

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.

Pagoda da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.

Paris-Dakar Celebration Little Saabab, 3388 19th St. 10pm, \$5. African and French hip-hop with DJs Sogul and Edibe.

Roccapulco 6:30pm. Weekly salsa lessons.

Seduction Cellar, 695 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.

Solos Records Showcase Madrone Lounge. 9pm-2am, \$5. DJs Orrell, Disco Shawn, Mi Am, and CB Radio spin left-field club music, cumbia, and electro.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Suite One80 9pm-4am, \$20. Guest DJs weekly.

El Supertimo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Koal Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

BAY AREA

Le Heat Uptown. 9pm-2am, \$5. DJs Omar and Live set by Von Iva.

Magic Milkcreats Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

Sweat White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, Top 40, '80s, '90s, alternative, soul remixes, and mashups.

Triple Threat Presents Shattuck Down Low. 9:30pm-2am, \$5-10. DJs Vinroc, Apollo, and Shortkut spin hip-hop, breaks, and dance classics.

SUNDAY 30

ROCK/BLUES/HIP-HOP

Aerial Ruin, Father Rite Spot. 9pm, free.

Daavid Allen, Josh Pollock, Chinatown Bakeries Hemlock Tavern. 8:30pm, \$8.

Auktyon, Verona Ricksshaw Show. 7:30pm, \$35.

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THU 4/3

MAGIC BULLETS
LE LOUP, THE RUBY SUNS
FRI 4/4

ZEPPARELLA
REK-STICKS AND STONES
SAT 4/5

TWO SECONDS
THE AUDIOPHILES-FOXTAIL SONERSAULT
SUN 4/6

THE DILLINGER ESCAPE PLAN
THE BLEED HEAVYHEAVYLOWLOW
MON 4/7

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SATURDAY, APRIL 12TH, 9:00 PM, \$20 ANKH & MEZZANINE PRESENTS

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UPCOMING SHOWS:

4/19 - JUNKIE XL & TOMMIE STUNNING

4/23 - MIDNIGHT JUGGERNAUTS

4/25 - BOOKASHADE, M.A.N.D.Y.

4/26 - SIMIAN MOBILE DISCO & CUT COPY

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UPCOMING SHOWS:

4/1- SIX STUDIOS DAY AFTER PARTY.

4/2- THE FAMILY CURSE, PRIDE COUNTRY, A FASHIONABLE DISEASE.

4/3- TOP TEN, FAST TRAKERS, JADED FUCKS, STIFF JEANS, SOUTH VIRGINIA STREET SLUTS

4/4- DRUGLORDS OF THE AVENUES, SORE THUMBES, FUCKING BUCKAROODS

4/5 - THE UNSEEN, A WILHELM SCREAM, STAIN, THOUGHT, ONE!

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Showcase" Cafe du Nord. 7:30pm, \$10-20. Through April 2.
Corruptors, Turn Me On Dead Man Parkside. 8pm.
Crazies Will Destroy You, Scratchies Hotel Utah Saloon. 9pm, \$6.
Dan Zanes and Friends Herbst Theatre, 401 Van Ness; 392-2545. 11am and 2pm, \$10-15.
Good Lake Proposal, Ellul Make-Out Room. 8pm, \$7.
Lloyd Gregory, Tony Lindsay Biscuits and Blues. 8pm, \$12.50.
Terry Savastano Johnny Foley's. 9pm, free.
Saves the Day, Armor for Sleep, Set Your Goals, Metro Station, A Cursive Memory Fillmore. 9pm, \$17.50.

BAY AREA

Jeb Brady Band 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro,

44 Ellis; 397-5397. 8pm.
Community Music Center Faculty Student Jam Savanna Jazz. 7:30pm, \$5. With Randy Craig.
Crescent City Boogaloo Yoshi's SF. 7pm, \$25; 9pm, \$22. Through Sun/30.
Mike Greensill Moose's. 10:30am-2:30pm.
Lainie Kazan Razz Room, Hotel Nikko, 222 Mason; 394-1111. 7pm, \$45.
Mike Lipskin Washington Square Bar and Grill. 7pm.
"Live Jazz" Café Royale, 800 Post; 441-4099. 6pm.
Kim Malley Jazz at Pearls. 8pm, \$25; 10pm, \$20.
Army X Neuberg, Del Sol String Quartet,
Edmund Welles, Christopher Adler and the
Ostrich Ensemble, Gamelan X, Inner Ear Brigade,
Slydini, Aaron Novik Dance Mission Theater, 3316 24th St; www.switchboardmusic.com. 2-10pm, \$5-25. "Switchboard Music Festival." See pick box.
Rob Modica and Friends Simple Pleasures Cafe, 3pm, free.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

David Grossman and Friends Nomad Café. 11am, free. "Bach for Brunch."
James Grantham Jazz Quartet Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.
Jazzalicious Anna's Jazz Island. 8pm, \$10.
Junius Courtney Big Band Anna's Jazz Island. 3pm, \$10.
Morris LeGrande Group Anna's Jazz Island. 8pm, \$10.
David Sanborn Yoshi's. 7pm, \$40; 9pm, \$35.

FOLK/WORLD/COUNTRY

Sean Hayes Amnesia. 9pm, \$7.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
Ian Shaul, Pirate Radio, Danny Scherr Band Parkside. 5pm, free.
Luciana Souza Herbst Theatre, 401 Van Ness; 392-4400. 7pm, \$27-39. See Picks, page 22.

BAY AREA

"An Evening of Music and Spoken Word" La Peña Cultural Center. 7pm, \$15.
Ark Artists JCC East Bay, 1414 Walnut, Berke; (800) 838-3006. 7pm, \$12-15. "Community Dance Party."
Corazon al Sur Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, \$18.
Mamadou and Vanessa Ashkenaz. 8pm, \$10.
Carrie Newcomer, Krista Dettor Freight and Salvage Coffee House. 8pm, \$19.50.
"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, \$5. House music with

DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levee Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church i Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positiv! spin reggae while you eat Caribbean BBQ.
Club Debauchery Annie's Social Club. 10pm-2am. DJ Fact 50 gets all dissolute and loose with you.
Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, Vinnie Esparza, and Flood.
Endup 6pm-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Baytola, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundays," come back to Sunday church with DJ David Harness and guests.

CONTINUES ON PAGE 40 >>

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No shows this week. Check amoeba.com for upcoming free live shows!

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THU 3/27 DJ CHERRY T AND FRIENDS (ARTHOUSE/ROCK) 10PM

FRI 3/28 DJ'S AC & CLAMS 10PM

SAT 3/29 MOONSTOMPERS REGGAE NIGHT W/ DJ CHAOS AND TOZZ CRAVE 10PM

SUN 3/30 THE BAND BEEMISH BOYS AND WILLIAM WTF 8PM

MON 3/31 HOLIDAY BY MISTAKE (DJ) 10PM

TUE 4/1 ALCOHOLAUST DOUBLE FEATURE. 9PM

ARGUS: DJ WHATSHISFUCK AND DJ MARCOS (RNR ADVENTURE KIDS)

KNOCKOUT: THE BOSRS. THEE DOUBLE D'S AND DEAD RINGERS

WED 4/2 CLUB MOVIE-SA 10PM

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WE VALIDATE PARKING! HAIGHT & STANYAN LOT IN SF AND SATHER GATE GARAGE IN BERKELEY!

RETURN OF THE MONEYSHOT
 HIP HOP/ SOUL/REMIXES/

SAT

9:00
 2:00

LIVE JAZZ & BLUES

MON

LIVE JAZZ

TUE

Saints And Sinners
 AT THE HOLY GRAIL
 1233 POLK STREET AT FERN
 (BTW SUTTER & BUSH)



JIM GAFFIGAN
THE SEXY TOUR

COMEDY CENTRAL LIVE

All Ages

WWW.JIMGAFFIGAN.COM

friday november 7 » the warfield
982 market st.
on sale friday 10am



THE KIDS IN THE HALL
Live as we'll ever be

saturday may 10 » sf war memorial opera house
301 van ness ave.
on sale sunday 10am



RETURN FOREVER

First Performance in over 25 years

june 10 & 11 » the grand ballroom
1300 van ness ave.
on sale sunday 10am

JAGERMEISTER TOUR
FEATURING: HATEBREED • TYPE O NEGATIVE
JUNE 4 • THE GRAND BALLROOM
ON SALE SUNDAY AT 10AM

ALTERNATIVE PRESS TOUR TONIGHT!
STARRING: THE MATCHES
THE ROCKET SUMMER • ALL TIME LOW • SONNY • FOREVER THE SICKEST KIDS
MARCH 26 • THE GRAND BALLROOM

KANSAS
APRIL 2 • THE GRAND BALLROOM

ASIA
GEOFF DOWNES • STEVE HOWE
CARL PALMER • JOHN WETTON
MAY 5 • THE GRAND BALLROOM

ATMOSPHERE
ABSTRACT RUDE • DJ RARE GROOVE
MAY 8 & 9 • THE GRAND BALLROOM

MINDLESS SELF INDULGENCE
LONDON AFTER MIDNIGHT
THE BIRTHDAY MASSACRE
MAY 23 • THE GRAND BALLROOM

GOLDENVOICE
goldenvoice.com/norcal

TICKETMASTER.COM

CHARGE: 415.421.8497 • TICKETMASTER LOCATIONS

ticketmaster

SUN/30 DANCE CLUBS

Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
45 Club Knockout, 9pm-2am, free. DJs DJ the Funky Gran Paw, Senator Soul, and Dirty Dishes spin lost soul and funk on 45.
French Kiss Pink, 10pm-2am, \$3 after 11. Resident bad boys Mykil and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF, 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
IndieMart 12 Galaxies, Noon-5pm. Get your shop on with over 30 local vendors, plus DJs.
Kodo Wish, 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo

Component.

Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo, 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon, 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio, 3pm. Live set by Los Rumberos, plus free BBQ and dance lessons.
Sundance Saloon Space 550, 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch, 10pm-2am. Hip-hop and old-school with DJ B-Love.

MONDAY 31

ROCK/BLUES/HIP-HOP

"Blue Bear School of Music Student Band



ANNIE'S SOCIAL CLUB

WEDNESDAY MARCH 26TH
RATTLESNAKES!
SEVEN STORIES FALLING • MOT FARM
DOORS 9PM COVER \$6

THURSDAY MARCH 27TH
GET DEAD!
THRASHED IDOLS (HOLLYWOOD)
LOS DRYHEAVERS • CORADOS
DOORS 9PM COVER \$6

EVERY THURSDAY FROM 8-8:30
[CHI SUSHI] HAPPY HOUR W/ TIM & TAKA!

FRIDAY MARCH 28TH
ESP PRODUCTIONS
MOD
IMPALED • ATTITUDE ADJUSTMENT
HELLHUNTER
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$10ADV/\$12DR

SATURDAY MARCH 29TH
LUCIFERS HAMMER PRESENTS
ASUNDER
MIDDIAN • INDIAN • BLACKWVS
DOORS 9PM COVER \$8

SUNDAY MARCH 30TH
ADRIENNE SCISSORHANDS AND POSTPUNK.
COM PRESENT
CLUB DEBAUCHERY
W/ DJ'S CLAY & SOLAR
LIVE PERFORMANCE BY MURDER OF LILLIES
DOORS 10PM COVER \$3

MONDAY MARCH 31ST
MAINROOM MONDAYS
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9PM NO COVER

EVERY TUESDAY FROM 8-9
SF STANDUP PRESENTS
OPEN MIC COMEDY IN THE BACKROOM.
FREE!

TUESDAY APRIL 1ST
3RD ANNUAL GOOFERMAN DAY!
GOOFERMAN
FORREST DAY
DJ SALAM
DOORS 8PM COVER \$7

COMING SOON
4/03 LOW SEA ROAR, RINGO DEATHSTARR
4/04 KEMO NATION, SLOWFINGER
4/05 LEISURE
4/11 ANTI-NOWHERE LEAGUE
4/12 CRIME, THE DEPARTED
4/17 TODAY IS THE DAY
4/18 THE MERRY WIDOWS, TEENAGE HARLOTS



DELIRIUM COCKTAILS
Service for the Sick

\$2 Tecate/\$2.50 PBR pint
Free Barbecue Every Sat & Sun

W/ DJ JULES & HIKKI - 601, 701, ROCK & SOUL

TH BUILT FOR SPEED
Rocks Your Ass!

PLANE AS FLYER
W/ DJ MASTER BLASTER

SA I Wet Panties
DJ Jada (1999)

SI UGLY
W/ DJ MOONIE

M Space is the Place
W/ DJ Mikey - 60's Psych/Garage Rock

T BLACK TUESDAYS
W/ THE FIEND

M 4-2, TU 2-2, W-F 4-2, S-S 1PM-2
HAPPY HOUR TIL 7PM
3139 16TH ST. AT ALBION
TEL. 415-552-5525



Ireland's 32
3rd Avenue and Geary
(415) 386-6173
irelands32@yahoo.com

Wed Mar 26th
Open Mic

Thu Mar 27th
The American economy

Fri Mar 28th
Three of...

Sat Mar 29th
Live music TBA

Sun Mar 30th
Country Jam

Mon Mar 31st
Gabe Gonzales

Tue Apr 1st
Ron Thompson
BLUES

Showcase "Cafe du Nord, 7:30pm, \$10-20. Thorough April 2.
GZA Independent. SOLD OUT. Also Tues/1.
127, Griddle, Lovers Elbo Room, 9pm, \$6. See **Picks**, page 22.
Streetlight Manifesto, Zov, Dan Potthast
Slim's, 8pm, \$15. See **Picks**, page 22.
ThunderThighs, HelloKopter, Chinese Bookie El Rio, 9pm. Benefit for www.nofauxxxx.com.

JAZZ/NEW MUSIC

Bishop Norman Williams Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm
Contemporary Jazz Orchestra Jazz at Pearl's, 8 and 10pm, \$10.
Tim Hockenberry and Friends Razz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$25
"Jazz Jam" Grant and Green, 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's, 8pm
Eric Shifrin Washington Square Bar and Grill, 7pm
Toshiko Akiyoshi Trio Yoshi's SF, 8pm, \$20; 10pm, \$16.
21st Century Slavery Rite Spot, 9pm, free.

BAY AREA

Tia Carroll and Hard Work Yoshi's, 8 and 10pm, \$10.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia, 8:30pm, free.
Ora Cogan, Gabriel Saloman, Aja Rose Hemlock Tavern, 6pm, \$5.
Giant Panda Guerilla Dub Squad Mojito, 1337 Grant; 398-1120. 9pm, \$5.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160. 7pm.
"Open Mic with JJ Schultz" Hotel Utah Saloon 7:30pm, free.

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
"Songwriters Symposium" Blakes, 8:30pm, \$2-3.
Acoustic open mic.
"Traditional Irish Music Session" Starry Plough, 9pm, free.

DANCE CLUBS

Block-Party Double Dutch, 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.
Club Camille(s) Beauty Bar, 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six, 9pm-2am, \$10. Reggae, brah! Dance Oasis African American Art and Culture



Benders
SF & CA

Sat, Mar 29th
BORN/DEAD
w/ DOPECHARGE
and T.V.E.
only \$5

Sun, Mar 30th
RATS and RAMS ARIES
B-DAY PARTY
w/ caitlin, jerry, chris xstine,
travis, alabaster, ganza, slagle,
A.C. R.D. and mabel
2pm-2am free

MF 4-2am - S-S 2-2am
Happy Hour 4-7 MF
Whiskey Wed - PBR & Shot \$5

Satellite Restaurant
Weird Fish

BENDERS BAR & GRILL
806 S. VAN NESS @ 19TH
415.824.1800

SFBG.COM/MUSIC 43

TUE/1
JAZZ/NEW MUSIC

CONT.

Vince Lateano Trio
Savanna Jazz 8:30pm, \$5.

BAY AREA

Burbeck Institute Jazz Quintet, Open World Jazz Octet Yoshi's. 8 and 10pm, \$10.

"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Andrew Freeman Giordano Brothers, 303 Columbus; 397-2767, 8pm, free.

Francesca Lee, Nick Africano, Kevin Meagher Hotel Utah Saloon. 9pm, \$6.

"Live Flamenco Music" Café Argüello, 2832 Mission; 643-3160, 7pm.

Wymond and His Spirit Children, Mountaintain, Bird by Snow, Ayla Nereo El Rio. 8pm, free.

BAY AREA

"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50

"Open Mic with Erin Hines and MC Holt" Sweetwater Station, 500 Magnolia, Larkspur; 924-6107, 7:30pm, free

"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.

Zydeco Flames Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.

Argus Lounge 9pm-1:30am, free. DJs

Alcoholocaust and Marcos spin punk rock records and other documents of antisocial phenomenon on wax.

Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.

Excuses Excuses Pink. 10pm, \$3. DJs Rchrd Oh? and Miss Toasts spin at this girls' night.

Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and suka-free soul with DJ Vinsol and special guests.

Levende Lounge 5pm-2am, free. Downtempo and deep house.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devin and friends.

Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.

Nickie's 9pm, \$5. Middle Eastern remixes.

Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.

Scenario Celler. 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

Shutter 330 Ritch. 10pm, free. DJs Nako and Omar spin post-punk, goth, indie, and more. Go on and put your dark eyeliner on

Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizekey, and Marcella.

Suicide Aunt Charlie's Lounge. 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. DJ Reagonmix spins new and classic dance, electro-trash, and disco.

Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness and guests.

Trannyshack Studio. 10pm-1am. Legendary drag party with hostess Hekima. **sfug**

Hemlock Tavern
1131 POLK ST.
between Post & Sutter
415/923.0923
www.hemlocktavern.com

KNIGHTS OF THE NEW CRUSADE
THE RIFFERS (ITALY)
THE HI-NOBLES
8:00PM \$6

CLUB CHUCKLES & THE SOUND OF YOUNG AMERICA PRESENT:
DYNASTY HANDBAG
BRENT WEINBACH 2 SHOWS
SOMETHING WITH GENITALS 9:00PM \$5

EMPTY ROOMS
SHILOE (LA)
THE OTHERSIDE
8:00PM \$6

IMAAD WASIF WITH TWO PART BEAST
SI CLARO
TOP CRITTERS
9:30PM \$8

DAEVID ALLEN (GONG) & JOSH POLLOCK
CHINATOWN BAKERIES
8:30PM \$8

EARLY:
LEYNA NOEL & THE FINER THINGS
ORA COGAN
GABRIEL SALOMAN (YELLOW SWANS)
& AJA ROSES
8PM \$5

LATE:
PUNK ROCK SIDESHOW W/
DJ TRAGIC & DUCHESS OF HAZARD
10PM FREE

BIRDS OF AVALON
HANK IV
GUITTER WIZARD
8:00PM \$7

BIRDS OF AVALON
NUDDITY
DZJENGHIS KHAN
8:00PM \$7

ARP
AN AM
DJ PICKPOCKET
9:00PM \$5

RIO EN MEDIO (GNOMONSONG)
QUINN WALKER (VOODOO EROS)
MEARA O'REILLY
(FEATHERS)
9:30PM \$6

REPLICATOR
KOWLOON WALLLED CITY
10:00PM \$6

Hotel Utah
500 4th Street
San Francisco
415.546.6300
hotelutah.com

HAPPY HOUR WEEKDAYS 5-7 PM

WEDNESDAY 3/26 - 9 PM \$6
RYAN AUFFENBERG
Blair
The Kim Philbys

THURSDAY 3/27 - 9 PM \$6
RITA HOSKING & COUSIN JACK
Homespun Rowdy

FRIDAY 3/28 - 9 PM \$6
KODIAK ROOTS
Not An Airplane
Shades of Day

SATURDAY 3/28 - 9 PM \$6
SWEET CRUDE BILL AND THE LIGHTHOUSE NAUTICAL SOCIETY
Andy Friedman & The Other Failures
Kemo Sabe

SUNDAY 3/29 - 8 PM \$6
THE CRAZIES WILL DESTROY YOU
The Scratchies
+special guest

MONDAY 3/31 - SIGN UP @ 7:30 PM - FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY 4/1 - 9 PM \$6
FRANCESCA LEE
Nick Africano
Kevin Meagher

WEDNESDAY 4/2 - 9 PM \$6
TYLER JAKES & THE BOOTLEGGERS
+special guest

THURSDAY 4/3 - 9 PM \$6
Johnny Walnut
BONAFIDE
Cracker Jack Highway

FRIDAY 4/4 - 9 PM \$6
PISH POSH OF NORTH AMERICA PRESENTS
BAT RAYS
Casy and Brian
Something Vague
DJ Go Fo'Rio

SATURDAY 4/5
EARLY SHOW: 8 PM - \$10
RUTH OERSON
LATER SHOW: 10 PM
BLISSIES & Carney

SUNDAY 4/6 - 8 PM \$6
AM MAGIC
Light FM
Ted and Kate of the Music Lovers

MONDAY 4/7 - SIGN UP @ 7:30 PM - FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY 4/8 - 8:30 PM \$6
Sandy Greenfield
The Pernikoff Brothers/Greg Lambay

Elbo Room

WED 3/26 9PM \$7
ELBO ROOM PRESENTS
THE SLANTS (PDX)
THE MAYFAIR
SCENE OF ACTION

THU 3/27 10PM \$6
AFRO-TROPIC-ELECTRO-SHOCK-PUNK
AFROLICIOUS
WITH DIS/HOSTS:
PLEASUREMAKER
SENIOR OZ
AND GUESTS:
J. ELROD & B. LEE

FRI 3/28 10PM \$10
MAISHA PRODUCTIONS PRESENTS
SILA & THE AFROFUNK EXPERIENCE
PLUS
VINYL & DJ FELINA

SAT 3/29 10PM \$11
MAISHA PRODUCTIONS PRESENTS
SILA & THE AFROFUNK EXPERIENCE
PLUS
DJ JEREMIAH & THE AFROBEAT NATION

SUN 3/30 9PM \$8
DUB MISSION PRESENTS
THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH
DJ SEP
VINNIE ESPARZA
(HELLA HIGH/DIS JOINT)
AND GUEST:
dj flood
(TRANSDUB MASSIV, MAGIC MILKCRATES)

MON 3/31 9PM \$6
\$2 DRINK SPECIALS!
127 (TEHRAN, IRAN)
GRIDDLE
LOVERS

TUE 4/1 9PM \$8
THE FADER & KCRW.COM PRESENT
LITTLE DRAGON
(SWEDEN)
ADV TIX:
WWW.LYNSPACE.COM/CLUBWENCY

WED 4/2 9PM \$6
ELBO ROOM PRESENTS
FRENCH MIAMI
THE SPECIAL GOODBYE
THE RACCOONS
THE NEW CENTURIES

UPCOMING:
THU 4/3 AFROLICIOUS
FRI 4/4 B.O.D.Y.N.E.A.T.
SAT 4/5 SATURDAY NIGHT SOUL PARTY!
SUN 4/6 DUB MISSION

ADVANCED TICKETS FOR MOST SHOWS AVAILABLE
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INFO: 415 552-7788 | WWW.ELBO.COM

Make-Out Room

WEDNESDAY MARCH 26
THE ROMANE EVENT
STAY GOLD. 10-30. \$3

THURSDAY MARCH 27 10PM, NO COVER!!
JAZZ HANDS
W/ SPECIAL GUEST
DJ GRAVYBOAT!
DIM THE LIGHT FOR HAND-PICKED JAZZ RARITIES AND CLASSICS FROM THE 1920'S ONWARD.

FRIDAY MARCH 28 7:30-9:30PM, \$7
BOY IN THE BUBBLE
THE CLARENCES
EVERY FRIDAY AT 10PM, \$5
"LOOSE JOINTS"
ROTATING DJ'S CENTIPEDE (MO'PHONO/CHANGE THE BEAT), DAMON BELL (AB-RECORDS), & TOM THUMP (KINKYSWEET RECORDS / GROOVE MERCHANT POSSE).

SATURDAY MARCH 29 7:30-9:30PM, \$6
KAISERCARTEL
RACHEL ROBINSON
EVERY SATURDAY AT 10PM, \$5
EL SUPERRITMO
WITH ROGER MAS & EL KOOL KYLE
(CUMBIA DANCEHALL BOMBA PLENA AND SALSA)

SUNDAY MARCH 30 8PM, \$7
THE GOOD LAKE PROPOSAL
ELLUL
TBA
EARLY START TIME!

MONDAY MARCH 31 10PM, NO COVER!
BRAVE SCARECROW
OLD RECORDS SHOW
TUESDAY APRIL 1 NO COVER!
EVERY TUESDAY AT 9PM:
LOST & FOUND
DEEP & SWEET 60'S SOUL 45'S
DISCJOCKEY'S LUCKY & FRIENDS
(SOUL PARTY/NIGHTBEAT)

3225 22nd ST. @ MISSION SF CA 94110
415-647-2888 • www.makeoutroom.com

111 MINNA GALLERY
111 MINNA STREET AT 2ND STREET
111MINNAGALLERY.COM • 415 974 1715

WEDNESDAY, MARCH 24
SOOL
5-10pm, Free before 6pm, \$5 cover
www.soolsf.com

THURSDAY MARCH 27
FASHION VICTIM 2
7pm-2am, Runway 10pm, \$10 door
Live fashion show, performance art and silent auction.
<http://fashionreplant.ning.com>

MUSIC SOOTHES THE BEAST WITHIN
9pm-2am, \$6
Demonseed presents a night of heavy metal.

FRIDAY, MARCH 28
KRUSH HAPPY HOUR
5-9pm, free open to public
\$1 off drink specials.

SUITE JESUS
9pm-2am, \$5 b4 11pm, \$10 after
www.Artnowstf.com

SATURDAY, MARCH 29
RYAN SENG PARTY
PROJECT 2
8pm-2am, \$10
www.Ryanseng.com

SUNDAY MARCH 31
MOZILLA 10-YEAR ANNIVERSARY
Private event

TUESDAY, APRIL 1
SF BETA
6-9pm, \$15 online, \$25 door
www.sfbeta.com

club list



M.O.D. play Annie's Social Club Fri/28. | PHOTO BY BILL JONES

AMNESIA
853 Valencia
(415) 970-0012
ANNIE'S SOCIAL CLUB
917 Folsom
(415) 974-1585

ARGUS LOUNGE
3187 Mission
(415) 824-1447
ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047
BALAZO18
2183 Mission
(415) 255-7227

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-0088
BANDABU
3388 19th St
(415) 643-3558

BAZAAR CAFE
5927 California
(415) 831-5620
BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S CLUB
1025 Columbus
(415) 474-0365
BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOHEMIA LOUNGE
1624 California
(415) 474-6968
BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455
BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200
BUBBLE LOUNGE
714 Montgomery
(415) 434-4204

BUTTER
354 11th St
(415) 683-5964
CAFE CLAUDE
7 Claude
(415) 392-3515

CAFE COCOMO
650 Indiana
(415) 824-6910
CAFE DU NORD
2170 Market
(415) 861-5016

CAFE INTERNATIONAL
508 Haight
(415) 665-9915
CASANOVA LOUNGE
527 Valencia
(415) 863-9328
CATALYST COCKTAILS
312 Harriet
(415) 621-1722

CAT CLUB
1190 Folsom
(415) 431-3332
CITY NIGHTS
715 Harrison
(415) 546-7938
CLUB CALIENTE
298 11th St
(415) 255-2232

CLUB DELUXE
1509 Haight
(415) 552-6949
CLUB NV
525 Howard
(415) 339-9686
CLUB SIX
60 Sixth St
(415) 863-1221

CONNECTICUT YANKEE
100 Connecticut
(415) 552-4440
CRASH
34 Mason
(415) 292-2583

DALVA
3121 16th St
(415) 252-7740
DANNY COYLE'S
668 Haight
(415) 431-4724

DELIRIUM
3139 16th St
(415) 552-5525
DNA LOUNGE
375 11th St
(415) 626-1409

DOLCE
440 Broadway
(415) 989-3434
DOLORES PARK CAFE
501 Dolores
(415) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670
DUPLEX
1525 Mission
(415) 355-1525

EAGLE TAVERN
398 12th St
(415) 626-0880
EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

EIGHT
1151 Folsom
(415) 431-1151
ELBO ROOM
647 Valencia
(415) 552-7788
ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ELIXIR
3200 16th St
(415) 552-1633
ENDUP
401 Sixth St
(415) 357-0827
FAT CITY
314 11th St
(415) 861-2890

FILLMORE
1805 Geary
(415) 346-6000
540 CLUB
540 Clement
(415) 752-7276
FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

FUSE
494 Broadway
(415) 788-2706
GLAS KAT
520 Fourth St
(415) 495-6626
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2301 Folsom
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3639 Taraval
(415) 240-8360
RITE SPOT
2099 Folsom
(415) 552-6066

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3140 Mission
(415) 648-6611
ROCK-IT ROOM
406 Clement
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ROHAN LOUNGE
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1326 Grant
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RUBY SKYE
420 Mason
(415) 693-0777
SAVANNA JAZZ
2937 Mission
(415) 285-3369

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133 Stewart
(415) 896-5600
SHINE DANCE LOUNGE
1337 Mission
(415) 421-1916
SKYLARK
3089 16th St
(415) 621-9294

SWANN DANGER LATE YOUNG SWFT WNGS INTERMISSION
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PHYCHOSOMATIC YOU DIE SELF INFLECTED

Fri 3/28
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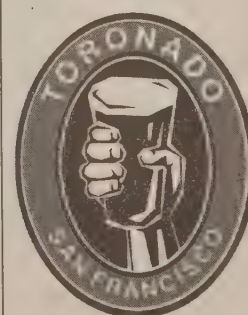
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WED 3/26 8:00 pm \$7 FOLK DANCE BALKAN FOLK DANCE 7:00 pm beginner dance lesson 7:30 pm intermediate lesson

THU 3/27 10:00 pm \$6 GRATEFUL DEAD DJ NIGHT DIGITAL DAVE

FRI 3/28 9:00 pm \$13 \$10 students AFRO-BRAZILIAN-FUNK SAMBADA + THE LOYD FAMILY PLAYERS

SAT 3/29 9:00 pm \$10 ROCK 'N' ROLL THE UNREAL BAND + THE ITCHY MOUNTAIN MEN

SUN 3/30 8:30 pm \$10 AFRICAN BLUES MAMADOU & VANESSA Music of Mali blended with R&B

TUE 4/1 8:30 pm \$10 ZYDECO ZYDECO FLAMES 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo

WED 4/2 8:30 pm \$10 BALKAN TURLU 7:30 pm Balkan dance lesson with Sani Rifati

THU 4/3 9:00 pm \$5 SPACENUG PRESENTS MATTHEW HANSEN TRIO, SEAN HODGE with HIGH HEAT, FAUNA VALETTA + free classic arcade games!

FRI 4/4 9:30 pm \$12 \$10 students REGGAE INNER VISIONS Stars from Virgin Islands In a tribute to Mikey Dread

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3.27 Th "SOULMATES" WITH DJ'S CALI & CECIL GLOBAL UNDERGROUND, HOUSE, FUTURE CLASSICS

3.28 Fr "BAYLANDO" SPANISH TOWN SOUND CON RICO PABON, DEUCE ECLIPSE Y MAS!

3.29 Sa TRIPLE THREAT DJ'S: SHORTKUT, VINROC & APOLLO

3.30 Su "KING OF KING'S" WITH DJ'S SMOKE ONE & SOUND PROOF ROOTS, REGGAE, DANCEHALL

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WEDNESDAY MARCH 26 10PM 45 - LOWER CLASS REVOLT
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THURSDAY MARCH 27 8 - 10PM FREE TWISTED FUN WITH
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THAT'S A BASS ALE DURING BINGO

THURSDAY MARCH 27 10PM FREE

★ TEENAGE DANCE CRAZE ★
DO THE TWIST, THE PONT & THE ROACH WITH DJ'S
SERGIO IGLESIAS, & THE FUNKY GRANPAW

RUSSELL QUANN & VERY SPECIAL GUEST
DICK VIVIAN FROM ROOKY RICARDO'S

RECORD SHOP SPINNIN' TEEN TRAX
A SPECIAL TEEN DANCE STEP DEMONSTRATION!

FRIDAY MARCH 28 10PM 60 - SPEEDYS PRESENTS
★ RUBY DEE & THE SHANE HANDLERS ★

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WITH LIVE MUSIC BY MARGARETTE PHOENIX •

PAIRIE DYS & A VERY DE DYS INCLUDING
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THE MIGHTY SEA CAPTAIN, EYE IN THE SKY
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WITH SELECTORS DIRTY DISHES, SENATOR SOUL
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"Fabric of Cultures: Fashion, Identity, Globalization"

▶ REVIEW In an age of inexpensive fashion knockoffs proliferated by stores like H&M and Forever 21, it's become almost effortless to access catwalk trends. But while it's a fashionista's wet dream to possess such designer approximations, one wonders whether we're forgetting our clothing's origins, born from the creative genius of haute couture, which in turn found its inspiration in many of the world's traditional garments. The Museum of Craft and Folk Art's "Fabric of Cultures: Fashion, Identity, Globalization" assuages some of my qualms by giving viewers not only an education on the development of textiles like block printing and lace or openwork, but also an opportunity to peruse traditional and high-fashion pieces as well as some of the classic ensembles that still inspire designers today. The brilliant gold threading of a deep purple sari from India calls to mind a lamé dress in the Marc by Marc Jacobs spring line, and a Mexican women's cream-colored coat with broad sleeves, pleated breast, and colorful embroidery reminds me of my slammin' new outerwear from H&M. The 30-piece exhibition is divided into five themes: weaving, surface design, embellishment, and openwork/pleating, and boasts creations by the likes of Emilio Pucci and Mary McFadden. While "Fabric of Cultures" is not the largest or best-organized show one will encounter, it will help cultivate your knowledge of textiles, and there's a sweet video presentation on pleating done at a factory in Japan. As viewer who loves clothes but can't design them, I'd say the exhibit was better than an episode of *Project Runway*. Sorry, Heidi, et al. (Candice Chan)



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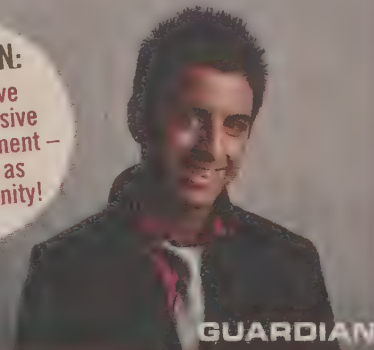
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FABRIC OF CULTURES: FASHION, IDENTITY, GLOBALIZATION Through April 27.
Tues.–Fri., 11 a.m.–6 p.m.; Sat.–Sun., 11 a.m.–5 p.m. Museum of Craft and Folk
Art, 51 Yerba Buena Lane, SF. \$5. (415) 227-4888, www.mocfa.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 22, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"The Art and Flair of Mary Blair."** Retrospective of the animation designer's work (closing party Sun/30, 2–4pm). Through Sun/30.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **"The Way That We Rhyme: Women, Art, and Politics."** Politically charged work by women (reception Fri/28, 8–11pm; "The Way That We Rhyme in Motion" performances Sat/29, noon–8pm). March 29–June 29. See Picks, page 22.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm.
"Maikishi: Mask Characters of Zambia." 24 wooden masks from the Fowler Museum at UCLA. March 26–June 29.
Oakland Museum of California 1000 Oak; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **"Told from a Totem."** Sculptures by students in Oakland High School's Visual Arts Academy. Through Sun/30.
San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155; www.sjica.org. Tues–Wed, Fri, 10am–5pm; Thurs, 10am–9pm; Sat, noon–5pm. Free. **"The Space Between."** Group show featuring Freddy Chandrá, Linn Myers, Gay Outlaw, Mel Prest, and Nancy White. Through April 12. **"This Show Needs You."** Participatory group exhibition (reception Fri/28, 6–8pm). March 28–May 17.

GALLERIES OPENING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon–Fri, 9am–6pm; Sat, 9am–5pm. Works by Joshua J. Hursman, Chrystal Powell, Sydney Brown Tarran, Danielle Thomas, and Megan Wolfe (reception April 3, 5:30–7:30pm). April 1–29. 625 Sutter; 274–2229. Mon–Fri, 8am–5pm; Sat, 10am–5pm. Paintings by Hyeonngon Kim (reception April 3, 5:30–7:30pm). April 1–29. 688 Sutter; 346–4549. Mon–Fri, 9am–6pm; Sat, 9am–5pm. "Fresh Mess," group painting show (reception April 3, 5:30–7:30pm). April 1–29.
Blankspace 6608 San Pablo, Oakl; (510) 547-6608. Sat–Sun, noon–6pm; and by appt. "House of NO," mixed media works by Sam Lopes (reception Sat/29, 6–9pm). March 29–April 28.
Brown Bear 289 Divisadero; 626-5779. Call for hours. "Reality Blast!" 3-D artworks by George Crampton, Mark Cross, and Jesse Gellar (reception Sat/29, 5–9pm). March 29–April 29.
Fisher Children's Center San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. "It's a Spoon, Not a Shovel," humorous look at manners and etiquette for children. April 1–May 31. "River of Words," artwork by Bay Area winners of the River of Words Poetry and Art Contest. April 1–30.
Gallery 1988 1173 Sutter; 409-1376. Tues–Sat, noon–7pm. "Silent Spring," new paintings, drawings, and prints by Stella Im Hultberg (reception Fri/28, 7–10pm). March 28–April 19.
Herb Wasserman Studio 327 Mission; 200-6920. Retrospective of paintings and constructions by the late Herb Wasserman, organized by his family. Sat/29–Sun/30, noon–5pm. Two days only.
Hosfelt Gallery 430 Clementina; 495-5454. Tues–Sat, 11am–5:30pm. "Inelastic Collision," works by Reed Danziger; "Fox in the Mirror," video works by Liliana Porter (reception Sat/29, 4–6pm). March 29–May 3. See Picks, page 22.
Klimm Gallery 460 Ellis, apt 12; 724-3601. "At Lands' End," works by Christian Kurt Ebert and Gregory H. Ito. Fri/28–Sat/29, 6–9pm. Two days only.

CONTINUES ON PAGE 46 »

**AMERICA'S #1
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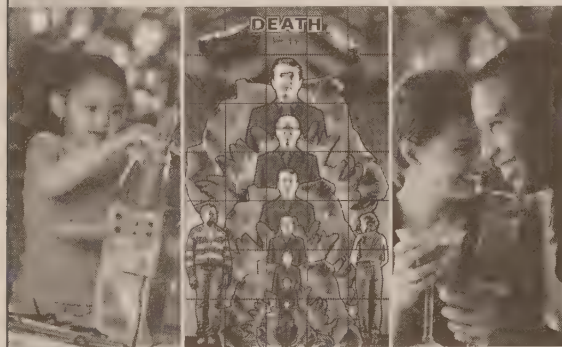
VIEW the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork. Identifying as living sculptures in art and daily life, they eliminate the distinction between artist and art.

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WATCH the contemporary dance and circus performance by Circo Zero. Directed by Keith Hennessy, Circo Zero expands the language of performance to include circus, theater, visual art and live music.

CREATE an eccentric hybrid animal book using animal prints, construction paper, tag board and markers.

CELEBRATE the March Artist-in-Residence Misako Inaoka: Hybrid, during the closing reception.



Middle: Gilbert & George, "DEATH" from *DEATH HOPE LIFE FEAR*, 1984. Image courtesy of the Tate Modern London. © Gilbert & George

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSP's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



VISUAL ART

OPENING

San Francisco Main Library Art, Music, and Recreation Center San Francisco Public Library, Main Library, 100 Larkin, fifth floor; 557-4425. "Light the Passion, Share the Dream: 2008 Olympic Torch Relay Display," Olympic photos and artifacts. Through April 30.
Skylight Gallery San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm; Sun, noon-5pm. "Charm School: Ill-Mannered Selections from the Schmulowitz Collection of Wit and Humor," etiquette books and materials. April 1-May 31.
Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "New York, Mont St, Michel, Guillin, Chausey," photographs by Michael Kanna (reception April 3, 5:30-7:30pm). Through April 26.
Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316, ext 303. Mon-Fri, 8am-4:30pm; Sat-Sun, 10am-5pm. "Looking at Light Through Flowers," photographs by Joanne Koltun. Through Mon/31. "A Passion for Plants," botanical paintings by Catherine M. Waters and her students (reception April 10, 5-7p). April 11-June 30.
Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. "Moving Pictures," video works accompanied by live sound mixing. Wed/26, 7-9pm. One night only.
Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. "I Must Confess," works by Trevor Southey. Through Sat/29. "From Darkness to Light," group show by artists from more than 50 countries. April 1-May 31.

BAY AREA

Bedford Gallery Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417, www.bedfordgallery.org. "The Art of the Diorama," group show (reception Wed/26, 6-8pm). March 26-June 8.
Float Cotton Mill Studio 1091 Calcut Place, Unit 116, Oak; (510) 535-1702, thefloatcenter.com. Call for hours. "Beneath the Surface," paintings and works on paper by Liz Mamorsky; sculptures by Paul Baker (reception Sun/29, 6-9pm; closing party May 17, 6-9pm). Through May 17.
Fourth Street Studio 1717D Fourth St, Berk; (510) 527-0600. Call for hours. "Peace Is Possible," group show by Wavy Gravy, Carolina Marks, and others (reception Tues/1, 7-9pm). April 1-11.
Gallery Route One 11102 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. "The Exposed Vessel," mixed media sculptures by Arianne Z. Dar; mixed media paintings by Will Thorne; paintings by Gloria Matuzewski; "Gate, Gate Portals and Passages," installation by the Root 1 Collaborative Mayhem Collective (reception Sun/30, 3-5pm). March 28-May 4.
Gatehouse Gallery Di Rosa Preserve: Art and Nature, 5200 Carneros Hwy 121, Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "Bay Area Ceramic Sculpture," group show (reception Sat/29, 6-8pm). March 29-May 17.
JanRae Community Art Gallery 5741 Telegraph, Oak; (510) 601-4040, ext 111. Mon-Fri, 9am-5pm. "My Sister, My Sister," poems by Zelma Brown, photographs by Meredith Stout (reception Fri/28, 7-9pm). March 28-April 25.
Johansson Projects 2300 Telegraph, Oak; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Propagations," works by Alexis Aman, Kirsten Essenpreis, Paul Hayes, Tadashi Moriama, and Rebecca Whipple. Through May 2. "Mostly Cloudy with a Chance of Rain," group show of works by CCA students (reception Thurs/27, 6-8pm). March 26-April 1.

Just Pet Me Country Club 2545 Broadway, Oak; (510) 500-5595. Call for hours. "Pet Art," group show by artists from Expressions Gallery (fund-raiser Sat/29, 7-10pm). March 28-June 30.
San Marco Gallery Dominican University of California, Alameda Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. "Senior Thesis Show, First Exhibit," works by Allison Bennetts, Ryan J.G. Dunn, and Christina Vaughn (reception Thurs/27, 5:30-7:30pm). Through April 12.
Wiegand Gallery Notre Dame de Namur University, 1500 Ralston, Belmont; (650) 508-3595. Tues-Sun, noon-4pm. "Materials and Meaning, 15 Years: A Selection," works by Hardy Hanson (reception Sun/30, 2-4pm). March 26-May 30.

ONGOING

Art at City Hall Office of Carmen Chu, City Hall, room 260, One Dr. Carlton B. Goodlett Place; 554-7630. Mon-Fri, 9:30am-5:30pm. "At the Beach," paintings by Judi Gorski and photographs by Roxanne Worthington (reception Wed/26, 5:30-7:30pm). Through April 25.

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. "The Painters Are Here," group show. Through Sun/30.
Bank of America Plaza 555 California; 986-1647. "Tales of Two Cities," large scale paintings by Carolyn Meyer. Through Sun/30.
Bay Area Video Coalition 2727 Mariposa, second floor; 861-3282. Daily, 10am-5pm. "Rohetoff (Raw Material)," digital photographs by Brent Bowers, Liz Hickock, Mike Mages, and Michele Sieglitz. Through Tues/1.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "From the '60s," works by Robert Arneson. Through Sat/29.
Chandler Fine Art 170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm. Works by gallery artists. Through Mon/31.
City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. Group show by gallery artists. Through Sat/29.
City Arts Gallery City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon-Thurs, 12:30-4pm (also Tues-Wed, 6-8pm). "Biennial Student Ceramic Juried Exhibition," group show. Through Tues/1.
Commonwealth Club 595 Market; 621-8242. Mon-Fri, 10am-6pm. "Peace Art," multimedia collection of art works. Through Mon/31.
Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Field of Vision," works by Katina Huston. Through Sat/29.
Femina Potens Gallery 2199 Market; 217-9340, www.feminaart.com. Thurs-Sun, noon-6pm. "Changing Landscapes," works by Jackdandy and Max Seiler. Through Sun/30.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "The Talmisman Lens," paintings and works on paper by Leonora Carrington. Through Sun/30.
Gallery Paula Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Illegal Alien's Guide to Critical Theory," works by Enrique Chagoya; works by Hung-Chih Peng. Through Sat/29.
Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. Paintings by Barbara Takenaga. Through Sat/29.
Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. Sculptures by Zhan Wang. Through Sat/29.
Hang Art 556 Sutter; 424-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Given This Set of Circumstances," works by Tim Yankosky. Through Mon/31.
Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "Point of Paradox," group show. Through Mon/31.
Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. Recent paintings by Robert Townsend. Through Sat/29.
Himmelberger Gallery 4454 Sutter; 391-8383. Mon-Wed, Fri-Sat, 10am-5:30pm; Thurs, 10am-8pm. "Prelude to Spring," works by Eileen Goldenberg, Leo Holub, David Kaweki, Sleen Sroka, and Jean Weinbaum. Through Mon/31.
Intersection for the Arts 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. "The Prison Project," group show examining the California prison system. Through Sat/29.
Itstituto Italiano di Cultura 425 Washington; 789-7142. Mon-Fri, 9am-5pm. "Porti di Mare," photographs by Gabriele Basilio. Through Tues/1.
Incant 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. New paintings and sculptures by Rudi Molacek. Through Sat/29.
Marx and Zavattero 77 Geary, second floor; 162-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Bear Hunting," works by James Gobel. Through Sat/29.
Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. "Women on War," group show. Through Sat/29.
O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "Seeing Beyond Seeing," works by Karen Cox and Megan Gentile. Through Thurs/27.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Punks Get Cut," new works by Jay Howell. Through Sat/29.
Public Glass 1750 Armstrong; 671-4916. Tues-Fri, 9am-6pm. "Advena Cultura," sculptural glass and mixed media works by Evan Kolker. Through Mon/31.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "The Source," group show of photographs with water images. Through Sat/29.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "Wall Street and Other Pictures," photographs by Charles Gatewood. Through Sat/29.
San Francisco History Center San Francisco Public Library, Main Library, 100 Larkin, sixth floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Miracle and Benison," exhibition tracing the history of the brandy-based Pisco Punch. Through Mon/31.

San Francisco International Airport International

terminal; www.sfoarts.org. Daily, 24 hours. "From Hare to Eternity! The Enduring Art of Warner Brothers Animation," original cartoon artworks. Through Mon/31.
San Francisco Maritime National Historical Park Visitor Center Haslett Warehouse, 499 Jefferson; 561-7100. Daily, 9:30am-4:45pm. "Women Who Changed Maritime History," photographs. Through Mon/31.
Sports Basement Gallery del Grotto 1590 Bryant; 575-3000. Mon-Fri, 9am-8pm; Sat-Sun, 8am-7pm. "Dreams and Memories," works by Alexandra Blum. Through Mon/31.
Stormy Leather 1158 Howard; 626-1672, www.stormyleather.com. Daily, noon-7pm. "Beauty's Lenses," photographs by Andrew Morgan, Refa One, Darling Propaganda, and Larry Utley. Through Fri/28.
Suite Five Salon 305 Grant, suite 5; 362-5005. Call for hours. Paintings by David Lyle. Through Sat/29.
Tartine 600 Guerrero; 487-2600. Call for hours. "You ROYGBIV Me," works by Amanda Currier and Jeronimo Roldan. Through Fri/28.
Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-5pm; Sat-Sun, noon-6pm. "Painting the Town," works by Ken Auster. Through Mon/31.
Toomey Turrell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Byloos/Schoenstadt," works by Matty Byloos and Kim Schoenstadt. Through Sat/29.
VASF Gallery 1485 Haight; 701-7822. Daily, 11am-7pm. "Vegetable," works by Matt Gordon. Through Tues/1.
Velvet de Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. "The Enamel Experience," historical badges from the Museum der Arbeit, Hamburg, Germany, and new work by international artists. Through Sun/30.

BAY AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. "All Mixed Up," group show of works using three or more media. Through Sat/29.
Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-6pm. "Love is a Battlefield: Facts, Fallacies, and Fairytales," works by Robert Otto Thorsen (reception Sat/29, 5-8pm). Through April 12.
A Different Day Gallery 1233 Solano, Albany; (510) 868-4904. Fri, 3-7pm; Sat-Sun, 11am-6pm; and by appt. "The Great Outdoors," group show of landscape paintings. Through Fri/28.
Frank Bette Center for the Arts 1601 Para, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Come Right In, Sit Right Down," group show. "Rock Jack in Thailand," photographs by Beth Hulzenga. Through Sat/29.
Industrieelle 33 Grand, Oak; (510) 271-0633. Tues-Sat, 10:30am-6pm; and by appt. "Back to Basics," photographs by Roy Berkowitz and Travis Kuhl. Through Mon/31.
Julie's Coffee and Tea Garden 1223 Park, Alameda; (510) 865-2365. Mon-Thurs, 7am-9pm; Wed, 7pm-6pm; Sat-Sun, 8am-7pm. "Paintings and Rhythms," works by Terry Telles. Through Mon/31.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Casual Labor," sculptures and photographs by Alex Clausen, Zachary Royer Scholz, and Kirk Stroller. Through Sat/29.
Mercury 20 Gallery 25 Grand, Oak; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Color Studies," paintings by Judith Hoerster; new sculptures, paintings, and drawings by David Seiler. Through Sun/30.
NoneSuch Space 2865 Broadway, second floor, Oak; (510) 625-1600. Wed-Sat, 1-6pm. "The Sacred Feminine," watercolor portraits by James Gayles; "I Be Knowin' Where I'm Goin'," works by Nedra T. Williams. Through Sat/29.
Oakland Art Gallery 199 Kahn's Alley, Frank H. Ogawa Plaza, Broadway and 14th St, Oak; (510) 637-0395. Wed-Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-4pm. "Rhode Island School of Design Northern California Alumni Biennial 2008," group show. Through Sat/29.
Periscope Cellars Gallery 1410 62nd St., suite B, Emeryville; (510) 565-7827. Fri-Sun, noon-5pm. "Can't I Just Surrender?," drawings and paintings by Jessica Serran. Through Mon/31.
Prescott-Joseph Center 920 Peralta, Oak; (510) 208-5651. Mon-Fri, 9am-5pm. "Women Band Together," group show in celebration of International Women's Day. Through Mon/31.
San Pablo Arts Gallery San Pablo Civic Center, 18381 San Pablo, San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Distinctive Visions," satellite exhibit for the Richmond Art Society "The Art of Living Black." Through Sun/30.
Trax Ceramics Gallery 1812 Fifth St, Berk; (510) 540-8729. Wed-Sun, noon-5:30pm; and by appt. "16 Stokers," pots by Scott Parady. Through Sun/30.
Traywick Contemporary 895 Colusa, Berk; (510) 527-4214. Thurs-Sat, 10am-4pm; and by appt. "3," works by Diana Guerrero-Macia, Kelsey Nicholson, and Lena Wolff. Through Sat/29. **sfac**

stage

The apocalypse makes the nightly news — and good fodder for jokes — in Will Eno's *Tragedy: a tragedy*, starring (left to right) Thomas Jay Ryan, Marguerite Stimpson, and Danny Wolohan. At right, emerging choreographer Aura Fischbeck strikes a pose.

PHOTO OF TRAGEDY BY KEVIN BERNE; PHOTO OF FISCHBECK BY ROB KUNKLE



Edging toward the edge

Tragedy: a tragedy makes light of darkness

By Robert Avila
 > a&celebrities@sfbg.com

A title like *Tragedy: a tragedy* has, you might think, promises to keep. But what exactly are they? The repetition already flags, and flogs the futility in the gesture, announcing amusingly this post-tragic age. Instead, a sardonic scene suggests itself, nothing summing up the post-tragic like the daily litany of tragic stories on the news. And still, according to New York playwright Will Eno, whose previous works include 2004's *Thom Pain* (based on nothing), tragedy will out, even in the tragedy business.

Scattered over the Thrust Stage at the Berkeley Rep, where *Tragedy* is enjoying its sharp American premiere, stand three garrulous TV reporters. In one granite-lined corner is legal expert Michael (Max Gordon Moore); in another, home front correspondent Constance (Marguerite Stimpson) perches, just as dependably, in front of a home; and out on a jutting bit of lawn in the enveloping night is John in the Field (Thomas Jay Ryan). The three are arrayed, out on location, around the central and imposing studio-lit half-circle desk of anchorman Frank (a quietly impressive David Cromwell, looking and presenting very much the part of a slowly crumbling John Chancellor). One unnamed Witness

(Danny Wolohan) stands by, in street clothes with a knapsack slung snugly over both shoulders, more or less mute until nearly the end of the 70-minute single act.

As the scene unfolds, it's clear this is a special news day, in fact one long day's journey into perpetual night. The sun is missing — overdue or something — and apparently not coming back. It's the kind of catastrophic event unfolding in real-time that musters all the energies, ego, and élan of the news professionals. It's what they train for: the unending crisis that calls for unending comment, a filibustering of fate.

A substitute family, a set of everyday heroes, a security blanket of authoritative remarks and assurances — god knows just what we see in them. Weighing in with weightless commentary and heavy-handed air, the reporters pass the feed, the buck, the potato, and the cliché as the earth settles into darkness.

"Is the sense of tragedy palpable?" asks our anchor. "Absolutely, Frank," a reporter assures him. "You can feel it!" Constance, in charge of empathy, dutifully sympathizes in all directions, sometimes in phrases so convoluted and meandering they are all but incomprehensible, and further undermined by her own invading guilty preoccupations. Michael, erect and rapid-fire, relays the governor's increasingly inept and despair-

ing statements ("Let the looting begin!"). Meantime, adds John in the Field, the neighborhood dogs are doing what they, in the face of overwhelming tragedy, can be counted on to do, including "making their tags and collars jingle."

If improvising reporters have a knack for somehow coining clichés, Eno's generally inspired dialogue succeeds partly by trading hilariously on just this cursed gift. But the barrage of verbiage, the real blanket of night over us all, slowly unravels as the play moves through its short, sure arc toward a somewhat predictable but nevertheless gently moving anticlimax. Sputtering empty phrases, our reporters begin steadily edging toward the edge (to coin a representative phrase), teetering over into the void on the precipice of some personal point of view, some secret feeling, impression or memory; something actually felt, if not fully understood.

As the reporters spend themselves over the course of an hour like guttering candles, all but flickering out by the end, our Witness finds his voice. Angling fairly nimbly past one or two well-worn conceits, Eno's play reaches a not-unsatisfying end in a little night-blooming flower of an image, no more than a precise rendering of a mundane detail. Nothing really, but more than enough to awaken a sense of evanescence. And it's that gentle pinprick that lets the blood flow at last.

If playwright Eno began *Tragedy: a tragedy* in 1999, as the program indicates, it surely picked up some thematic momentum after
 CONTINUES ON PAGE 48 »

ON THE RISE

Aura Fischbeck is one of those dancer-choreographers who blows into town and starts performing with more established colleagues while they create their own choreographies. At first they appear in group shows until they accumulate enough material for their own programs. Fischbeck isn't quite there yet. Her most recent appearance at the Garage — about as underground a venue as you can have in the city — included the work of another excellent dancer, Travis Rowland, who is just expanding his career into choreography.

The three pieces Fischbeck presented confirmed an earlier impression of her as a choreographer willing to restrict her movement ideas to shape them better. It's a process that works. *Relay*, performed by Fischbeck, Sarah Pfeifle, and Leigh Riley, grouped three very different performers in a kind of game in which unisons periodically acted as page-turners to reveal new permutations on given material. This rigorous, formal process enhanced the individuality of the dancers.

Compass, which took the dance into nature via a video by Chris Wise, was a fierce, space-eating solo in which Fischbeck's arms rotated as if trying to unscrew from their sockets — when they weren't shooting out like laser beams, that is. The dancer put herself through a whole kaleidoscope of states of being, from desiring domination to willing acquiescence.

The new *Go West* — a meditation on the country's expansion toward the
 CONTINUES ON PAGE 48 »

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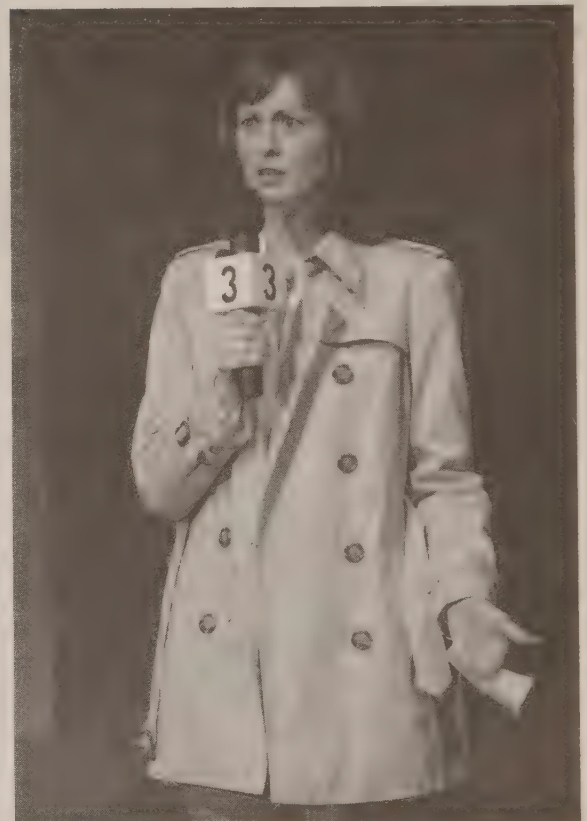
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"...the players will be
lucky to come away
with a free t-shirt. It'll
probably be a 50/50
blend too."

— from "SPORTS: Real
March Madne\$\$" by A.J.
Hayes, posted in the
Guardian's SF blog

SFBG.COM
ONLINE



It's the end of the world — do you feel fine? Marguerite Stimpson
plays a news reporter in *Tragedy: a tragedy*.

PHOTO BY KEVIN BERNÉ

Tragedy CONT.

2001, when principal televised upheaval gave way to an unending worldwide war against terror — just the kind of tragedy (in capital letters) that serves all the better to lull those on the home front into a dull, deflated night of everyday horrors. But Eno's very funny play — featuring an enjoyable, expert ensemble and deftly directed by Les Waters — is no political tract. It instead remains, like his babbling newscasters, precisely vague about everything, all the better in the play's case to sneak up on the sensation and

insight hiding behind the minutely, fleetingly particular. Maybe tragedy, it suggests, is already tautology, since we're born into it, and every peaceable little moment that brushes us so lovingly also whispers demise. **SFBG**

TRAGEDY: A TRAGEDY

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ON THE RISE

CONT.

Pacific — is Fischbeck's most ambitious work yet. Created for seven women, it was too big for the Garage. It's a sprawling work, full of funny and provocative imagery (both human and animal) with a tongue-in-cheek collage score of western music. It needs

work, but the bones are there.

Rowland's duet with Michaela Shoberg, *But Only If You Like Me First*, was awkward, like the puppy love whose trajectory it portrayed. But let's see what he does next. (Rita Felciano)

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*a savage look at sunset
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Berkeley Rep

Intercontinental Collaborations 3 — The Symmetry Project

PREVIEW Have you ever heard of an "inter-corporeal kaleidoscope of flesh?" Neither have I. This intriguing mouthful is one of the labels Jess Curtis has affixed to his latest performance experiments in physicality. Yet for all his theoretical underpinnings, Curtis is a man of the theater. These days the choreographer, who started with Contraband 20 years ago and now lives and works part-time in Berlin, questions the act of performance — what it means to him, and what it means to us. *Fallen* (2002) and, particularly last year's *Under the Radar*, offered highly imaginative and exquisitely structured possible answers to big questions on that subject. Curtis's latest endeavor, *Symmetry Study #7*, premiered in Berlin last September. In it, he partners with Maria Francesca Scaroni in a series of improvisational encounters performed in the nude. The idea behind these couplings is to examine connection and separation on the most fundamental level and what they do to our perception of self. It sounds a bit like the Greek concept of the original human who was cut in two and forever tries to reunite with the other half. In contrast to the American premiere of *Symmetry* is the Jess Curtis/Gravity companion piece and a world premiere, *Asymmetrical Tendencies*, performed by Croi Glan Dance, a company of performers of different physical capabilities. Two very different Irish dancers, former Bay Area resident Tara Brandel and Rhona Coughlan of Croi Glan, also perform. (Rita Felciano)

INTERCONTINENTAL COLLABORATIONS 3 — THE SYMMETRY PROJECT

Thurs/27–Sat/30 and April 3–6, 8 p.m. CounterPulse, 1310 Mission, SF

\$18–\$20. (415) 626-2060, www.counterpulse.org, www.brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 22, for information on how to submit items to the listings.

THEATER

OPENING

Comedy of Errors Buriel Clay Theatre, 762 Fulton; 762-2071, ext. 1, 1-800-838-3006, www.brownpapertickets.com. \$20–25 (\$5 for preview night). Previews Thurs/27, 7pm. Opens Fri/28, 8pm. Fri–Sat, 8pm; Sun, 3pm. The African American Shakespeare Company performs in William Shakespeare's comedy.

The Government Inspector American Conservatory Theater, 415 Geary; 769-2228, www.act-sf.org. \$14–82. Opens Wed/26, 8pm. Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee April 9. Additional show Sun/30, 7pm. Through April 20. Local comedy performers star in Nikolai Gogol's comedy about corrupt Russian bureaucrats in a new adaptation by Alistair Beaton.

Rapunzel New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$10–15. Opens Sat/29, 2pm. Runs Sat–Sun, 2pm (also Sat, 4pm). Max Bush adapts the Brothers Grimm fairy tale.

The Student Gypsy Eureka Theatre, 215 Jackson; 255-8207, \$22–38. Previews Thurs/27–Fri/28, 8pm. Opens Sat/29, 6pm. Runs Thurs–Fri, 8pm; Sat, 6pm; Sun, 3pm. Through April 13. The 42nd Street Moon players perform Rick Besoyan's musical about a young girl abducted by a band of gypsies.

Thrill Me: the Leopold and Loeb Story New Conservatory Theatre Center, Walker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22–40. Previews Fri/28–Sat/29, 8pm; Sun/30, 2pm. Opens April 2, 8pm. Runs Wed–Sat, 8pm; Sun, 2pm. Through May 4. Stephen Dolginoff bases his play on the true story of two young Chicago law students who became known as the "thrill killers" in 1924.

BAY AREA

Midsummer Night's Dream Center Repertory Company, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.centerrep.org. \$15–40. Previews Thurs/27–Sat/29, 8pm; Sun/30, 2:30pm. Opens Tues/1, 7:30pm. Runs Wed, 11:30am and 7:30pm; Thurs–Sat, 8pm; Sun, 2:30pm (except April 20, 7:30pm). Additional show April 26, 2:30pm. Through April 26. The company performs William Shakespeare's comedy set in a fairy-inhabited woods.

A Streetcar Named Desire Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. \$30–50. Previews Thurs/27–Sat/29, 8pm; Sun/30, 2 and 7pm. Opens Tues/1, 8pm. Runs Tues and Thurs–Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7:30pm. Additional matinees April 5 and April 19, 2pm. Through April 20. Tennessee Williams characterizes the fall of Dixie through the relationship of a dysfunctional couple in this Pulitzer Prize-winning play first staged in 1947.

ONGOING

Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25–78. Wed–Thurs, 8pm; Fri–Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

The Book of Liz Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. \$15–25. Wed–Sat, 8pm. Through April 5. Four actors of Custom Made Theatre Company bring the many characters of David and Amy Sedaris's comedy to life in a rendition directed by Christopher Jenkins.

Coronado SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$20–38 (\$65 opening night gala). Wed–Sat, 8pm (also Sat, 3pm). In Dennis Lehane's thriller, a girl and diamond go missing, a psychiatrist has an illicit affair with a patient, and a couple plot a murder.

Encore Judy New Conservatory Theatre

CONTINUES ON PAGE 50

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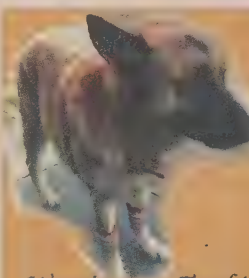
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- APR 10** Wine Tasting & Live Band Dance, Los Gatos
- APR 11** Spring Ball, Santa Clara
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- APR 12** Farewell Art & Wine Tasting Party, SF
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ONGOING
CONT'S

Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-28. Fri-Sat, 8pm; Sun, 2pm. Through April 12. Connie Champagne performs as Judy Garland.

Fences Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.lhtsf.org. \$22-36. Thurs-Sat, 8pm; Sun, 2pm. Through April 20. The second installment of August Wilson's 10-play cycle covering the entirety of the African American experience in the 20th century decade by decade focuses on a former player in the Negro league who discourages his son's dreams of playing in the newly integrated majors.

Flaming Sign: London's Grand Guignol Hypnodyme, 575 Tenth St; 377-4202, 1-800-838-3006, www.thrillpeddlers.com, www.brownpaperickets.com. \$20 (\$69 for "shock box" seats). Fri-Sat, 8pm. Through May 3. Thrillpeddlers' latest bloodbath features the United States' premiere of a recently discovered play that Noel Coward wrote for London's Grand Guignol Company.

Four Breaths Phoenix Theatre, 414 Mason; 508-5614, secondwind.8m.com. \$13-25. Thurs-/27-Sat/29, 8pm; Sun, 2pm. Second Wind Productions presents four one-acts, by Samuel Beckett, Ana's Nin, Ian Walker, and Rick Burkhardt, each dealing with themes of sexuality and violence.

June in a Box Intervention for the Arts, 444 Valencia; 626-3311, www.intervention.org. \$10-25. Thurs-/27-Sun/30, 8pm. Not long after the media frenzy quelled, the tale of June Robles — a six-year-old girl who in April of 1934 was snatched by a dusty kidnapper when on her way home from school, then stuffed into a box buried in desert outside of Tucson — became the subject of a beautiful corrido describing her 19-day ordeal. Out of this unhappy true story, playwright Octavio Solis, in his second collaboration with composer and musician Beth Custer, orchestrates an intimate musical fantasy that uses the Mexican ballad as its narrative backbone. From there things get even stranger than the original story. In the set's twilight haze, conjuring both the remote desert and the intersection of past and future, young, doe-eyed June (angelically played by Solis's 13-year-old daughter Gracie) and June at 81 (Denise Bialy) confront the two wily covens, Billy (Luis Sagar) and Will (Marc David Pinate), still holding their innocence captive long after rescuers pulled little June out of the ground. This vantage point offers more angles than the usual history lets on. Along with June's lost innocence we find a sweeter dream for Tucson's future. The poetic text, the memorable songs sung in wonderfully simple human voices, and the usual Campo Santo creativity all contribute to a charming production. Solis and Custer compliment each other well and should definitely stick together. (Giattina)

LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actorstheatresf.org. \$10-30. Wed-Sat, 8pm. Through April 5. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.

Mimetic EXIT Theatre, 156 Eddy; 673-3847, www.theexit.org. \$12-20. Fri/28-Sat/29, 8pm. Going to the theater can be likened to a trip to the zoo, except that the patrons are generally better behaved and you run less risk of getting maulled. Still, when Ramona (Liz 'Roddy' encourages timid Oscar (Mark Rachel) to cross the boundary between observer and observed, the parallel is clearly drawn. What is not immediately clear (to both Oscar and ourselves) is what he can hope to gain by breaching the borderline. Ultimately, it seems a moot point, as the action of *Mimetic* zigzags frenetically between both sides of the fence, managing to simultaneously comment on enforced captivity and the voluntary relinquishment of freedom in a series of erratic vignettes set mainly at the San Francisco Zoo and on a mysterious bus that keeps breaking down while on the way there. Additional, not entirely revelatory, philosophies are posited en route ("Isn't it strange how you can be standing in a room full of people and not acknowledge that the others exist?"), but some typically RIPE moments of physical playfulness also abound. If you have yet to see RIPE Theatre in action, this show will provide a

gentle introduction to their method, and if you have, then you probably already know what you're in for. (Gluckstern)

The Pandora Experiment EXIT Stage Left, 156 Eddy; 673-3847, www.theexit.org. \$12-20. Fri-Sat, 8pm. Through April 12. Remounting last summer's show for the second time, writer-performer Christian Cagigal moves his evening of theater magic — or is it magic theater? — to a larger stage set with the homey detritus of what seems a vaguely spooky den. Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) all by themselves, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagigal's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagigal's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a seamless meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

Romeo and Juliet & Other Duets Marsh, upstairs studio, 1062 Valencia; 862-5750, 1-800-838-3006, www.themارش.com. \$15-35. Thurs-/28-Sat/29, 8pm. Deborah Gwinn and Jim Cave return to the Marsh after their 1996 two-hander Don Quixote remix, offering another eccentric and graceful pas de deux — a warmly comic, mime-heavy distillation and reconfiguration of some outsized classics. In this case, the veteran duo split a 70-minute evening between the titular pair of star-crossed teens and a very, very old couple who exit the stage with a bit more ceremony and less alacrity if just as much determination. The evening begins with the latter, namely the doting, tussling childlike pair from Eugène Ionesco's *The Chairs* (1952). It's the stronger piece. Set to a hodgepodge score of classical and classical pop, Gwinn and Cave's charmingly assured re-rendering manages a choice comic segue into a Gershwin-infused Parisian café before returning to the couple's big public send-off (in which Ionesco's titular chairs, normally filling up the stage with imaginary sitters, get furnished by the audience itself). The evening's second half is devoted to overlaying Shakespeare's *Romeo and Juliet* with *West Side Story* — Leonard Bernstein being heavy in another mishmash mix, side by side with Prokofiev. This playlet has its moments too, but some redundancy and diffusion of action set it drifting. (Avila)

Tings Dey Happen Marsh, 1062 Valencia; 826-5751, 1-800-838-3006, www.themارش.com. \$15-35. Thurs-/Fri, 8pm; Sat, 8:30pm. Through April 19. Working with director and veteran solo performer Charlie Varon, Dan Hoyle remounts his powerfully etched human-scale impression of the scope of oil politics in Nigeria as he discovered it during a 10-month trip in 2005 as a Fulbright scholar. Without benefit of costume or scenery and with merely an atmospheric sound design (courtesy of David Hines) and some key lighting shifts (done by Patti Meyer), Hoyle plays more than 20 characters based on people he met and interviewed. Affecting the pidgin English that is the lingua franca of Nigeria and smoothly transitioning through various postures and demeanors, Hoyle re-creates his reception as a white American sore thumb. We travel with him widely, from stops at the United States embassy and local bars frequented by expat oil workers to the territory of dozens of militia groups at war with the state and one another for the liberation of the delta and a share of the oil money. There's a certain admirable audacity in Hoyle's Nigeria project, not just in his fearless reconnaissance of deeply troubled waters but in his willingness to boldly assume the voices and personae of ordinary Nigerians, to step inside their perspectives and encourage his American audiences to follow. The play's two hours could stand trimming and

focusing. Nevertheless, Hoyle's work brings a burgeoning talent to a still woefully neglected subject that is both absorbing in its dramatic complexity and urgent in its political import. (Avila)

Shopping! The Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpaperickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Southern Comforts Lucie Stern Theater, 1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org. \$20-56. Wed/26, 7:30pm; Thurs-/27-Sat/29, 8pm. \$26, 7:30pm; Sun/30 2 and 7pm. Karen Grassie, Ma from *Little House on the Prairie*, plays a Southern belle who finds love with a Yank (Edward Sarafian) in her golden years.

Three SF Playhouse, stage two, 533 Sutter; 869-5384, www.unscripted.com. \$10-15. Thurs-/27-Sat/29, 8pm. Three actors perform three stories inspired by well-known plays without scripts in Un-Scripted Theater Company's improv show.

The Wendy Play Zeum Theater, Yerba Buena Gardens, Fourth St. and Howard; 749-2228, www.act-sf.org. \$15.50-20.50. Wed-Sat, 7:30pm (also Sat, 2pm). Through April 5. Students from American Conservatory Theater's Master of Fine Arts program and Youth Conservatory perform in Amy Herzog's semi-autobiographical play about a teacher at the summer theater youth camp.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celabrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Anna performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Mrs. Warren's Profession The Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, ext. 303, www.shotgunplayers.org. \$22-25. Thurs-Sat, 8pm; Sun, 5pm. Through April 27. Shotgun Players perform the George Bernard Shaw turn-of-the-century comedy about a prostitute and her educated daughter.

The Taffetas L&Scher Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 295-1400, (925) 943-7469, www.diaablocators.com. \$20-25. Fri-Sat, 8:15pm; Sun, 2:15pm. Additional shows April 10, 8:15pm, and April 12, 2:15pm. Through April 12. The Diablo Actors' Ensemble perform in a musical about a female quartet in the 1950s.

Tragedy: A tragedy Berkeley Repertory Theatre's Thurst Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-69. Wed, 7pm; Tues and Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through April 13. Les Waters directs an American premiere of Will Eno's tragicomedy about your average, run-of-the-mill apocalypse. See "Edging toward the edge," page 47.

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$27-69. Call for schedule. Extended run: Through April 12. Shortly after taking the stage, Carrie Fisher gets the ugly business about the gay Republican party operative who died in her bed of an overdose out of the way: "He didn't die in the saddle." PheW! But that is one of only a few indiscretions not attributed to the 51-year-old actress and author. Her tabloid life — from the exploits of her famous parents (Eddie Fisher and Debbie Reynolds), to her failed marriage with folk singer Paul Simon, to her well-documented stints in rehab and the loony bin — has left little to public imagination. Rest assured, Fisher reveals much that managed to elude the press — like what George Lucas had her wear under her Princess Leia gown — in a gossipy string of tales that begins with her birth and works in everything from Samuel Johnson references to pot jokes. Frequently, under Tony Taccone's direction, she pulls out audience members to help her demonstrate important matters, such as how the Lia buns don't flatter anyone. Quite orally fixated, she rarely speaks without simultaneously smoking, sipping on Diet Cokes, or snacking. All the while, she paces the living room set with a backdrop of a huge crooked window that doubles as a video screen into Fisher's past. It's hard to spot the point in this refreshingly unprecious tell-all. What I learned is that Fisher is wickedly funny and undaunted to stand before all of us simply as herself. (Giattina)

DANCE

Anne Bluethenthal and Dancers Project Artaud Theatre, 450 Florida; 1-800-838-3006, 706-9535, www.abdproductions.org, www.brownpaperickets.com. \$20-25 (Thurs, pay what you can). Thurs-Sat, 8pm. The company performs *Cañito: Economy of the Heart*.

Deborah Slater Dance Theater Fort Mason Center, Cowell Theater, Marina and Buchanan; 345-7575, www.fortmason.org, www.artofthematter.org. \$18-26. Fri-Sat, 8pm. The company performs a physical theater piece, *The Desire Line*, inspired by the paintings of Alan Feltus.

Jess Curtis/Gravity Counterpulse, 1310 Mission; 626-2060, 1-800-838-3006, www.jesscurtisgravity.com, www.counterpulse.org. \$18-20. Thurs-Sat, 8pm. Through April 6. See Pick box.

BAY AREA

Big Moves First Unitarian Church of Oakland, 685 14th St., Oak; www.bigmoves.org. \$15-18, Sat, 7 and 9pm. The company, featuring dancers of all sizes, performs its seventh annual "Taste of Dance Show," during which audiences sample chocolates while watching the show.

Tchaikovsky Perm Ballet and Orchestra Zellerbach Hall, UC Berkeley Campus, Lower Sproul Plaza, (near Bancroft and Telegraph), Berk; (510) 642-9988, www.calperformances.com. \$34-90. Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. The company performs *Swan Lake* with its live orchestra.

PERFORMANCE

"All Male Amateur Strip Show" Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Talia (a.k.a. Miss Ginger Snaps) hosts a strip show.

"An Astronaut's Guide to Shooting Stars" Garage, 975 Howard; 895-4006, 975Howard.com. \$10-20. Fri-Sat, 8pm. Ko Labs performs an experimental theater piece as part of RAW (resident artists' workshop).

BATS Improv Bayfront Theater, Fort Mason Center, bldg 8, Marina at Laguna; 474-8935, www.improv.org. \$5-20. Fri-Sat, 8pm; Sun, 7pm. The main stage troupe performs (Fri-Sat) and students improv (Sun).

"Below the Skin: An Existential Comedy" Travelling Jewish Theatre, 470 Florida; 505-7678, www.dramamamas.com. \$20. Fri-Sat, 8pm; Sun, 2pm. The Drama Mamas perform in a comedy about the many passions of mothers.

Big City Improv Shelton Theater, 533 Sutter; (510) 595-5597, www.bigcityimprov.com. \$20. Fri, 10pm. Ongoing. The improv troupe performs unsolicited material from audience suggestions and more.

"Bill Connelly Live!" Post Street Theater, 450 Post, second floor; 771-6900, www.unionsquaretheatres.com. \$40-55. Tues-Sat, 8pm. Through April 12. The British comedian performs.

"Club Chuckles" Hemlock Tavern, 1131 Polk; 923-0925. \$10. Thurs, 8pm. Dynasty Handbag and Brent Weinbach take comedy to the outer limits.

"Dirty Little Secret" Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

Will Durst Noe Valley Musician, 1021 Sanchez; 454-5238, www.noevalleymusicseries.com. \$18-20. Sat, 8:15pm. The comedian delivers an evening of political satire.

Linda Eder Palace of Fine Arts Theater, 3301 Lyon; 1-866-468-3399, \$45-75. Fri, 8pm. The showtunes singer takes on the songs of Judy Garland and other popular stage performers.

"An Evening of a Thousand Solids" Everett Middle School Auditorium, 450 Church; 1-866-468-3399, www.826valencia.org. \$30-25. In a benefit for the nonprofit writing tutor program 826 Valencia, comedians Raim Wilson, Bobby Lee, TIG, Al Madrigal, Jonathan Coulton, Ian Edwards, and a surprise guest perform.

"First Draft!" Off-Market Theaters, 965 Mission; (925) 408-8540, www.synergy-theater.com. \$5-10. Fri, 10pm. Ongoing. Improv group Synergy Theater performs two-act plays from audience suggestions.

Terese Geneco and Her Little Big Band Razz Room, Hotel Nikko, 222 Mason; 1-866-

468-3399, www.therazzroom.com, www.teresegeneco.com. \$25. Sat, 10:30pm. The comedian and cabaret singer performs.

Anne Lamott All Saints Church, 1350 Waller; 863-8688, www.bksmith.com. Free. Wed, 7pm. The memoirist and author reads from her most recent book *Grace [Eventually]: Thoughts on Faith*.

"Luna Negra: A Night of Women's Live Art" Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, www.missionculturalcenter.org. \$5-7. Wed, 7pm. Poets Nina Serrano and Mamacotí, Venezuelan musician Jacqueline Rago, flamenco company alibé, and the Afro-Cuban percussion group Ojalá perform at an evening honoring Latina artists, with videos by Manjeh Gonzales, Carolina Stankiewicz, and Sabina Nieto.

"Marga's Funny Tuesdays" Harvey's, 500 Castro; www.myspace.com/margafunnytuesdays. Free (one drink minimum). Tues, 9pm. Through April 9. Marga Gomez hosts a gay comedy showcase in the Castro featuring this week a political comedy competition.

"Missing" Marsh, upstairs studio, 1072 Valencia; 826-5750, 1-800-838-3006, www.themارش.com. \$8-25. Wed, 7:30pm. Jessica Ferris stars in a solo show about her search for her disappeared father. See Picks, page 22.

"Monday Night Improv Jam" Off-Market Theater, 965 Mission; 820-1656, www.cafemacaroni.com. \$5. Mon, 8pm. Improvisers perform long-form pieces at the weekly event.

"The Off-Night Spectacular" Climate Theater, 285 Ninth; www.crisishopkins.com. \$10. Wed, 8pm. Crisis Hopkins hosts a monthly event featuring comedy, improv, and musical performance.

"The Purple Friday Show" Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

"Queer Queens of Comedy" Brava Theater, 2781 24th St; 647-2822, www.queerqueensofcomedy.com, www.brava.org. \$30-35. Sat, 8pm. The lesbian comedy review features Poppy Champlin, Marga Gomez, Michele Balañ, and Karen Ripley.

Rainbow Artists The Egg, Academy of Art University, Rainbow Artists GLBTQ Student Club, 655 and 4/2 Sutter; jccbrsc@hotmail.com. \$5. Sat, 6pm. Gay students from the Academy of Art give staged readings of two short plays on the issue of marriage written by their classmates.

"The Romanne Event" Make Out Room, 3225 22nd St., 647-2888, www.pacorname.com. \$7. Wed, 7:30pm. Paco Romanne hosts a comedy night featuring this month Caitlin Gil, Moshe Kasher, Justin McClure, and Kevin O'Shea.

"20th Century World Poets and Poetry" Mechanics' Institute, 57 Post; 399-0103, www.milibrary.org. \$10. Tues, 6pm. Patrick Cahill and Saul Galin host a poetry reading evening of works by masters such as Robert Frost and Sylvia Plath to kick off National Poetry Month.

Teatro ZinZanni Pier 29, Embarcadero at Battery; 438-2668, www.zinznanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

Katt Williams Warfield, 982 Market; www.livenation.com. \$45-55. Wed, 7:30pm. The comedian makes a second Bay Area stop on the "It's Pimpin' Pimpin' Tour."

Writers Studio Teachers Fort Mason Center, bldg 0, Marina and Buchanan; www.writersstudio.com. \$5 donation. Sat, 3pm. Founder of the Writers Studio Philip Schultz reads from his latest volume of poetry, *Failure*; other teachers from the studio also read.

BAY AREA

"Amor Cubano: In a bottle, a tube, and a small packet" La Peña, 3105 Shattuck, Berk; www.lapena.org, www.amorcubano.org. \$5-20. Fri-Sat, 8pm. Maceo Cabrera Estevez performs her multimedia theater piece about the essence of being Cuban. **sf86**



Digital Dilemma

» PREVIEW Attorneys often seem like boring people with important information. As a kid, I usually pictured someone dressed in a suit who wrote people's fate on numbered paper with words so formal they'd make the dudes who drafted our constitution blush. After working for an attorney for two years, I learned three major lessons: attorneys are almost always disorganized; big words like "conservatorship" are hella important; and they really can make or break lives. That third lesson seems to be reiterated daily, most recently when a friend got a cease-and-desist letter for a screenprint he did of Lil Wayne's new condom ad. But maybe that's off topic. In the Bay Area, where everyone and their dog seems to be an aspiring artist who wants to fight the system, it's helpful to have the legal know-how necessary to create, distribute, and protect your work. Enter Digital Dilemma, a workshop hosted by Jennifer Burke Sylva and Colette Vogeles from California Lawyers for the Arts. The workshop provides a review of key issues for artists and companies trying to navigate the new world order of MySpace and iTunes, including licensing models and how to distribute digital content, ownership, and work-for-hire issues. Whatever that means. The music biz is crazy right now, and given the increasing numbers of artists choosing to distribute their work independently, this is the kind of stuff that's good to know. (Jamilah King)

DIGITAL DILEMMA Wed/26, 7-8:30 p.m. \$10. Fort Mason Center, Bldg. C,

Suite 26Q, Marina at Buchanan, SF. Register at (415) 775-7200 ext. 107.

www.calawyersforthearts.org

Events listings are compiled by Duncan Scott Davidson. See Picks, page 22, for information on how to submit items to the listings.

WEDNESDAY 26

Luna Negra: A Night of Women's Live Art Mission Cultural Center for Latino Arts, 2868 Mission, SF; (415) 821-1155, 7-9:30pm, \$5-7. Because "Women's Dead Art" is decidedly less fun — and more smelly. On the reals, though, with poetry by Nina Serrano, music by MamaCoAti and Ojala (an Afro-Cuban percussion group), flamenco dancing by the Aljibe company, and video art, you really can't go wrong.

THURSDAY 27

Michael Mukasey International Hotel, 888 Howard, SF; (415) 595-6705, Noon, \$30-65. Attorney General Michael Mukasey will be discussing his plan for a "clean government" at this shindig. I don't know about you, but when I read the words "clean government" and think of the George W. Bush administration, I chuckle — audibly, but not gleefully. It'd be a perfect time to kidnap Mukasey and waterboard him in one of the hotel's janitor closets. (Editor's note: this activity would be illegal and is NOT endorsed by the *Guardian* or any of its employees. Though it might be fun.)

FRIDAY 28

Flirting Convention Four Points Sheraton, 1010 Northgate, San Rafael; (415) 807-9962, 7:30pm, \$20. On the one hand, you could write this off as a cheesy singles gathering. But, on the other hand, do you really want to miss the first ever flirting convention? With a live flirting contest, a keynote address by Francesca Gentile entitled "Flirting Italian Style," and flirting tips from the pros (pro flirts?), this event will transform you from a Peter Griffin into a Glenn Quagmire.

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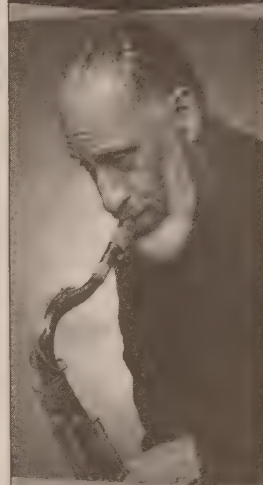
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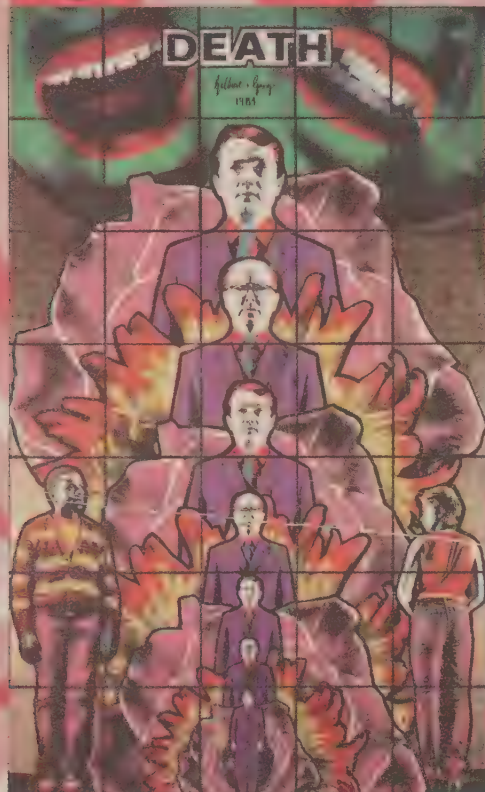
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Gilbert & George, "DEATH" from DEATH HOPE LIFE FEAR, 1984. Foto. © Gilbert & George

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LIT

Karaoke revolution

The world won't listen — but it will sing,
thanks to the younger Phil Collins

By Glen Helfand
>a&cletters@sfbg.com

REVIEW The radio at my neighborhood Laundromat is a source of pop music melancholy. That a-ha song "Take on Me" gets me misty while folding socks — damn it.

Something similar happened when I first saw British artist Phil Collins's captivating Smiths karaoke video project, *dünya dinlemiyor* (Turkish for "the world won't listen") at the San Francisco Museum of Modern Art in 2006. The piece documents Turkish Smiths fans performing versions of the band's classics in front of high-keyed landscape photo backdrops — many depicting sites far more tropical than Istanbul. Throughout the run of the exhibition, the cozy projection room was packed with people who stayed far longer than they would for more blatantly arty video pieces. They laughed with empathy — and perhaps to deflect the mix of emotions roused by their own powerful memory triggers.

Dünya dinlemiyor was just one-third of a recently completed trilogy by Collins: to bracket his shoot in Istanbul, he also conducted karaoke sessions at Bogotá, Colombia, and two Indonesian cities. All three were recently united as a triptych at the Dallas Museum of Art. That Texas metropolis — site of the 1992 concert DVD *Morrissey: Live in Dallas* — is a long way from here. But the monograph produced for the exhibition, *Phil Collins: the world won't listen* (Yale University Press, 132 pages, \$45), serves as something akin to an edifying concert brochure. This is particularly true of a historical essay (regarding the Smiths' oppositional relationship to Thatcherism and corporate label hegemony) by music critic Simon Reynolds.

In addition to Reynolds's observations, *Phil Collins: the world won't listen* includes still photos from videos, related imagery, two other illuminating essays, and a particularly engaging interview with Collins. "Karaoke is a form of joyful treason in which you quite materially supplant your idol," he tells the book's editor, Dallas Museum curator Suzanne Weaver. Her conversation with the artist illuminates his interest in mediated subjects, and positions his Smiths project

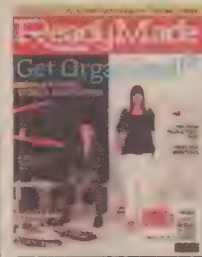


as an anti-American *Idol*. "Every single season [*American Idol*] is about complete conformity around the idea of the songbook," he observes. Collins's Smiths project shatters that conformity, presenting an international range of people swayed by the idiosyncratic, outsider, emo aura of, say, "The Boy with the Thorn in His Side."

Critic Bruce Hainley links *American Idol* to the George W. Bush administration in a manner that — fittingly, considering that the Smiths are a touchstone of Collins's project — combines longing with astute social observation. "What does it take to be a celebrity (not a star), circa 2007?" he asks, and then provides the *American Idol*-inspired answer: "Twelve weeks, and consumers voting with more gusto than they have voted in any recent American presidential election." Just as insistently, Hainley points to the crush-generating erotic lure of pop music collateral, citing a shirtless Joe Dallesandro on the cover of the first Smiths album, as well as the camera's apparent lust for a Smiths fan in a red T-shirt in Collins's Bogotá-set video. Next, Liz Kotz provides descriptive insight into Collins's other works, which subvert standard practices of popular media in their depictions of Kosovo refugees, Iraqi citizens, and people emotionally scarred by their appearance on reality TV.

Because musical performance is so central to Collins's work, it's a shame that this slip-cased volume doesn't include a DVD with a few song snippets and examples of the similarities and differences between each national version of the project. But there are some compensations for memorabilia collectors: the book does sport images of the Smiths' set lists, an unauthenticated 1981 handwritten note from Morrissey, and Hainley's comic acknowledgment of Collins's pop music namesake: "Why not Genesis karaoke?" **—SFBG**

magazinester



Vanity Fair would like to know: "Who Says Women Aren't Funny?" *Magazinester* would like to know: "Who Says Women of Color Aren't Funny?" Granted, Wanda Sykes and Maya Rudolph represent. But why no Margaret Cho? Also, "Who Says a Story Like This Makes Up for *Vanity Fair* Saying Women Aren't Funny in the First Place?" seeing as how the entire cover package is a response to Christopher Hitchens's 2007 essay, "Why Women Aren't Funny," for the same magazine.

Beefcake competing in this month's sultry man-stare contest: George Clooney (*Esquire*) and Eric Bana (*GQ*). Does Daniel Craig on the cover of British rag *Arena* count?

Random quote from another British import, *Mojo*, on the subject of Harry Nilsson's *Nilsson Schmilsson*: "Arrogant proof of Harry's belief in his own genius."

ReadyMade offers tips on "How to Mount Heavy Stuff" but can't resist snarking on velvet Elvis paintings. Another feature challenges three designers to redesign an Ikea bookshelf into something less grossly prefab-looking, including a pretty nifty credenza.

The American version of *OK!* promises a peek at Britney Spears's home life — yikes! — but reveals little beyond quotes from anonymous "frequent visitors." Spears is apparently a neat freak who "loves rearranging her furniture and fluffing up her pillows." Shocking! Other features include the expected "Who wore it better?" and "What Were They Thinking?" fashion spreads, as well as mad doting on the lavish lives of celebrity offspring like Violet Affleck, Kingston Rossdale, and Brangelina's assorted shorties. Clearly, the market demands a mag called *Hollywood Tots*. Coming soon, no doubt. (Cheryl Eddy)

food + drink

(1) Frito pie, Austin, Texas

(2) Cornbread and andouille jambalaya, Elite Café, SF

(3) Châteaufort-du-Pape wine, Terroir Wine Bar, SF

(4) Arrecherra tacos and Bohemia beer, Rancho Viejo, La Paz, Mexico

(5) Corned beef, mashed potatoes, and butter beans, Lefty O'Doul's, SF



When in Rome ...

By Paul Reidinger
 > paulr@sfbg.com

If all roads lead to Rome — or once did — what does this tell us about the Eternal City? That it has terrible traffic? Yes, eternally — since ancient times. That the city was and is an international city? Yes, again, though more so in yesteryear, when the imperial Romans called the Mediterranean Sea *mare nostrum* and grain grown in Egypt was shipped more than a thousand miles by boat to feed the capital's million or so citizens. In our locavore times, it is startling to think that a metropolis two millennia ago depended on such a sprawling foodshed.

At SPQR, a restaurant that opened late last year in the old Chez Nous space on Fillmore, the Roman feeling is more intimate — and maybe that means more modern, since today's Italy no longer has its fingers in a host of imperial pies and Rome itself owes its international stature largely to its position as seat of the Catholic Church. Otherwise, the city is an Italian city, and its food is Italian food, with bits and influences taken from here and there across the peninsula. (The letters of the restaurant's name, incidentally, stand for "Senatus Populusque Romanus," meaning "the Senate and people of Rome.")

SPQR's powers that be, includ-

ing executive chef Nate Appleman, have applied to the new restaurant the ethic they successfully introduced at their first one, A16 in the Marina. The ethic involves, in true European fashion, elements of preservation and innovation; A16 brought the flavors of Naples and Campania, including first-rate pizza, into the space once occupied by Zinzino, a creditable ristorante-pizzeria in its own right, and now SPQR succeeds Chez Nous, a pioneer in global tapas (with a slant toward Provence and the Maghrib), with a Roman-inflected menu that's very heavy on fabulous small plates. They're not called tapas, and since tapas fatigue set in some time ago around here, this is probably a wise choice.

These small courses are the heart of the menu and are arrayed under three rubrics: cold, hot, and fried. If ordered separately, they're \$7 each, but you get three for \$18 and five for \$28, and because they're uniformly excellent, these bulk deals are good ones. (By *small*, by the way, I mean to imply "shareable," not "tiny.") The only small dish I found even slightly submemorable was a plate of crostini served with ricotta cheese and a pooling of peppery olio nuovo; the overall effect was gentle, with some crunch from the bread rounds and a hint of bite from the olive oil, like a teething

puppy working a pinkie finger, and those little stimuli probably would have been enough if the other dishes hadn't been so impressive.

Fried means, in several cases, "deep-fried," and this can be among the guiltier of pleasures if it gets out of hand. Deep-frying didn't hurt boccoccini, gumball-sized blobs of mozzarella cheese, but it didn't add much, either, beyond producing a likeness to the risotto fritters known as arancini; the spicy tomato sauce for dipping was more tomato than spicy, but it carried a sufficient voltage of tartness to help cut the fat.

Chicken livers, on the other hand, benefited from the same treatment. Deep-frying helped moderate their blood-iron gaminess. (The Romans are said to be organ-meat aficionados, but I would say this is true throughout Italy and the rest of Europe, where for centuries meat has been expensive and hard to come by, and all parts of a food animal were and are appreciated, honored, and used.)

While beans are most closely associated with Tuscany, they turn up throughout Italian cooking, and if it turns up somewhere in Italian cooking, sooner or later it will turn up in Roman cooking. SPQR offers cellini beans — a broad, white variety, similar to cannellini — topped with a reddish soffritto of ground pork that

resembles a cross between (Mexican) chorizo and Bolognese sauce. The kitchen also handles a pair of problem children with considerable skill: black kale is sautéed to tenderness — but not mushiness — with broccolini, golden garlic slivers, and enough red chili flakes to make a real entrance, while Brussels sprouts are split like baby artichoke hearts and flash-fried with garlic, capers, parsley, and plenty of lemon to tame the cabbage beast.

The signature Roman pasta sauce is amatriciana, which is typically a combination of onions, tomatoes, smoked pancetta, and a suggestion of chile heat, and it is usually tossed with fat, hollow string pasta, either bucatini or perciatelli. SPQR's version (\$12) uses red instead of yellow or white onion, substitutes guanciale (cured pork cheek) for the pancetta, and leaves you to choose either spaghetti or rigatoni (both housemade) as your pasta. Choose either: you will be happy. The sauce is intense but civilized. If you like your pasta sauces creamy, you're also likely to be happy with the carbonara sauce (\$12), made with guanciale, crushed black peppercorns, and pecorino cheese. Like gelato, it draws its richness from egg yolks.

Since Italian food isn't known for its spiciness, I was struck by the heat of the kale and amatriciana dishes.

But, duly struck, I was less surprised by the "spicy chocolate" dessert (\$7.50), chocolate mousse studded with Calabrian chiles and presented in a hot-chocolate cup under a dapper cap of whipped cream. The chile effect was mild, not much more than a tingle, but it did enhance the chocolate — maybe just through simple stimulation.

A similar enhancement: the spooning of sugared bitter-orange zest over a thick slice of ricotta torte (\$7.50) with crema fresca. The torte and its cream shawl were rich but a little shy, while the zest on its own would have been too sharp. But together, they are a simple symphony.

The restaurant doesn't take reservations. So: expect big crowds, of friends and countrymen, if not Romans. **sfsg**

SPQR

Dinner: Sun.–Thurs., 5:30–10 p.m.;
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Just as they did with pizza at A16, the founders of SPQR meld elements of preservation and innovation with great success. Here, they've turned a tapas pioneer into a Roman holiday of cold, hot, and fried small dishes. | GUARDIAN PHOTOS BY RORY McNAMARA

WITHOUT RESERVATIONS

The republic of fennel

Fennel, like certain politicians one could name, has its pestilential, never-say-die quality: you see it growing all over the city, its feathery green plumage waving from street-tree wells or creeping up faded walls. It's the kind of plant that could survive a nuclear holocaust, the kind of survivor the writer Jonathan Schell must have had in mind when he described a nuked United States as "a republic of insects and grass" at the outset of *The Fate of the Earth* (Knopf, 1982). He might have been optimistic about the republic part.

When we think of fennel, to be fair, we're probably not thinking of nuclear war, indestructible weeds, rotten republics, or even Hillary Clinton. We're most likely thinking about the plant's seeds, which, when dried, are a staple of the Italian kitchen and of some of the wondrous spice blends of the Indian subcontinent. But the fennel plant has roots too, pale bulbs you find in abundance at farmers markets around this time of year. The bulbs have the feel and texture of celery root and offer a licorice flavor much milder than that of the seeds, so for these reasons fennel root, sliced or shaved, is often proposed as an alternative in recipes that call for celery.

Since celery root is the last word in necessary-but-not-sufficient foodstuffs, it's easy not to bother substituting something else for it, and I never did — and so I never had much use for fennel root. I always had celery root on hand, and that was enough. Then, in January, a friend served slices of roasted fennel root as a before-dinner nibble. The earth shifted slightly under my feet.

Roasting, it must be said, brings out the best in many uncooperative vegetables. It deepens and softens and adds a smoky sweetness. Beets, cauliflower, asparagus — all benefit from this treatment; fennel root too.

Most of the prep work involves trimming the root end and the feathery rigging. Slice the trimmed bulbs lengthwise, about a quarter-inch thick. Rinse away any dirt, and don't worry if the slices fall apart some. Have an oven preheated to 450 degrees. Put the fennel in a single layer on a roasting pan or cookie sheet, drizzle with olive oil, sprinkle with salt and some dried thyme, and roast about 12 minutes, turning the pieces halfway through. Drizzle with a little more oil and serve.

Paul Reidinger
 > paulr@sfbg.com

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Ping pong

By L.E. Leone

le_chicken_farmer@yahoo.com



CHEAP EATS It's a swirly, soupy thing, life, and I would like to be less dizzy in it but there's this furiously pointless Ping-Pong game, nonstop, between my head and my gut.

Fortunately, I'm a fan of the sport. And of spin, and slams.

Cousin Choo-Choo Train says I am never quite satisfied unless my dinner guests go home a little nervous, on top of everything else. And it's true that I like to err on the side of salmonella, that I have no respect whatsoever for trichinosis, and that E. coli could be the latest Internet gadgetry for all I care. Still, no one has ever puked because of my cooking.

And if that ain't a claim to fame ... if I'm misclaiming it — if I just don't know — then please tell me so's I can change my ways. I don't mean to make anyone sick, just nervous. Just a little bit nervous, like, *hmm, I wonder if I might wind up in the emergency room*. But then you don't. Like that.

A lot of people don't like to eat with me. In many cases their reasons are valid, like they're vegetarian, or don't know me. Other people keep coming back, keep going home nervous, and keep coming back.

This is called a sense of adventure. I know you have one, dear reader, or you wouldn't be reading Cheap Eats. You'd be hoping your parachute opens, or surfing where sharks are — something really really boring.

Speaking of boring, one of my oldest, meat-eating friends wrote to remind me, after I got soft a couple columns ago and accidentally wrote about a one-year-old client of mine who I love, and who loves flowers, that "there's only one thing more boring than listening to cat-loving freaks talk about their freakin' cats ..."

The ellipses are his. I'm pretty sure he didn't mean chickens, though, because I've been writing about chickens ever since I was a teenager, no lie, and we've been in writing workshops and bands together. Surely he'd have said something before now, like, "Whoa! Chickens are boring."

Besides which it just ain't true. So he must have meant either babies or flowers. Probably both. Together. Cute little flower-loving babies.

Boring — unless they're yours (or your client) — according to people.

So, OK, so how am I going to make it up to my Cheap readership, this un-farmerly lapse of coolness?

Why, it's almost too easy! By treat-

ing you all to something so freakin' fascinating, so exciting, so universally bacon that even the most jaded cynic will have to turn his NASCAR cap around afterward, read it again, shake his head, and go, "Whoa! Chickens are boring, compared to this."

The subject of which I speak, of course, is My First Mammogram. I thought I was going to say Food Poisoning. But everything changed when I went to the mailbox just now and there was a letter from the medics re: my March 3 breast imaging examination:

Blah blah blah, there's something in there, yadee-yada, they believe it's benign, but.... And these ellipses are mine because my brain by now was awl with horror and general aghastness at the thought that two weeks had passed since My First Mammogram without me writing about it!

Well: Everyone said it hurts like hell, especially for small-breasted women. They described mean-fingered, banjo-faced technicians leveraging practical white nursing shoes into your sternum, grabbing one nipple in both hands and yanking and flattening you out like pie crust, in some cases using marble rolling pins to coerce you into the picture.

"Are you currently pregnant?" my mammogrammer asked.

It was the kindest thing anyone ever said to me and I told her so, then realized that she probably had to ask, by law, even if you had a mustache. In any case, she was a dear, and it didn't hurt one bit. I like pie.

And, no, I ain't afraid of no probably benign notes in the mail. I know just what it was they saw in there: a ping-pong ball. I'm game. Next time they look, I know, it will be exactly the same size, only in a whole different place.

My new favorite restaurant is Roadside BBQ on Geary in the Richmond. Sockywonk's been barking it up for a long time so I finally grabbed her and shook her and made her take me there. And pay. What I like, besides sweet tea, tangy no-mayo slaw, and great fries, is that it uses apple wood for smoke, in addition to the more common hickory and mesquite. Apple smoke is my favorite kind of smoke. Smoked chicken sandwich with avocado and cilantro, and you can get your 'cue in a salad, which is something else I love. **SBFG**

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Saved by the Sushi Boat

HUNGER SET SAIL I must confess: I wasn't planning to go to Fune Ya. I wanted to go to Namu, but couldn't get a table (thanks, Paul Reidinger). Then I wanted to go to Burma Superstar, but after driving around the Inner Richmond for 45 minutes trying to find parking I wasn't in the mood to wait twice that amount of time for food. So after buying a bunch of Peek-a-Poohs and Pocky from Genki's Crepes, I walked a few doors down and saw a big banner in Fune Ya's window: "Sushi Boat! \$1.95 Rolls Special Promotion."

I love sushi boats for their interactive quality. We're taught as kids to wait patiently; as adults, we're taught that serious dining is a process of patience, of conversation in between plates. The whole point of a restaurant is to be served. But sometimes, as I walk starving through the restaurant to my table, I just want to grab food off the server window. I not only want what I order, but to pick off what everyone else ordered. Hence the sushi boat: you see, you want, you grab that shit. Ah, instant gratification.

Sushi boat sushi is never *that* good. It's only decent when the restaurant is busy and the sushi is constantly replenished. On this visit, it was a Friday night, so everything was fresh. The shrimp tempura roll was delicately crunchy — not oily and soggy — and the shrimp was juicy and sweet inside. The spicy tuna with creamy sauce on top was delectable, as were the California rolls and other sushi standards. It was when we got into the nigiri that the quality severely dropped. The octopus was way too chewy; the salmon was fresh, but sorely lacking the high-grade buttery flavor.

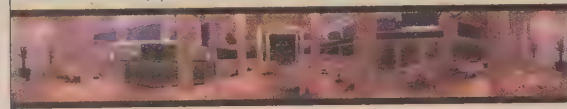
A nice touch at Fune Ya normally missing from sushi boat establishments, though, was having the makings of a full meal via nonsushi items: appetizers (such as edamame) and dessert. The dessert was deep-fried tempura banana drizzled with sweet strawberry sauce. It was incredible. I am ashamed to say that my friend and I grabbed four plates, all of which were newly fried — warm, mushy banana in a crunchy, still-sizzling cocoon.

If you find yourself in the Inner Richmond (hopefully, you've taken the bus or ridden your bike), stop by Fune Ya. The cheapie promotion will last a few more months. (Ailene Sankur)

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Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

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DOWNTOWN/EMBARCADERO

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinner time. At lunch, the pace is more hurried, the prices too high. (Staff) 615 Sacramento. 693-0941, jeantyatjacks.com. French, L/D, \$\$\$, AE/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (Staff) 2 New Montgomery. 546-5090, kyo-ya-restaurant.com. Japanese, L/D, \$\$\$, AE/MC/V.

Mijita shows that Traci des Jardins can go down-market with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (PR, 4/05) 1 Ferry Bldg, Suite 44. 399-0814, mijitasf.com.

Mexican, B/L/D, €, AE/MC/V.

MoMo's San Francisco Grill The New American food at MoMo's is surprisingly excellent, and the interior decoration is opulent, with prairie-style furniture, wood trim, dark green carpeting, and dimpled leather upholstery on the banquettes. (Staff) 760 Second St. 227-8660, sfmomos.com. American, BR/L/D, \$\$, AE/MC/V.

Monk's Kettle matches vegetarian-friendly pub dishes to a wealth of beers from around the world. The result is a powerful draw to Mission cognoscenti. (PR, 2/08) 3141 16th St. 865-9523, www.monkskettle.com. Eclectic/pub, L/D, \$\$, AE/DC/MC/V.

NORTH BEACH/CHINATOWN

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger, but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton. 989-7800. mooses.com. American, BR/L/D, \$\$, AE/DC/MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff) 1630 Powell. 646-0018, penapachamama.com. Bolivian, BR/D, \$\$, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (Staff) 943 Columbus. 928-5404, ricosinc.com. Mexican, L/D, €, AE/MC/V.

Rose Pistola cooks it up in the style of Liguria, and that means lots of seafood, olive oil, and lemons — along with a wealth of first-rate flat breads (pizzas, focaccias, farinatas) baked in the wood-burning oven. (PR, 7/05) 532 Columbus.

399-0499, rosepiolstasf.com. Italian, L/D, \$\$, AE/DC/MC/V.

SOMA

Jack Falstaff pays homage to the slow-food movement: there are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (PR, 4/05) 598 Second St. 836-9239, plumpjack.com. American, L/D, \$\$\$, AE/MC/V.

Julie's Kitchen offers a lunchtime buffet with, literally, a bit of everything, from roast turkey to sushi, with plenty of interesting items in between. (Staff) 680 Eighth St. 431-1255. Eclectic, B/L, \$, DC/MC/V.

Julie's Supper Club and Lounge II preserves the name of a longtime SoMa institution while bringing a new fusion menu to the table. The food at its best is innovative — a sushi-like presentation of somen noodles, an asparagus version of pigs in a blanket — but prices are a little high for what you get. Excellent atmospherics. (PR, 11/06) 1123 Folsom. 864-1222, juliesupperclub.com. Fusion/eclectic, L/D, \$\$, AE/MC/V.

Koh Samui and the Monkey joins a high-value Thai menu with a spare, hip SoMa warehouse look. The sweet-hot food tends more toward the former than the latter but is excellent nonetheless. As for heat, check out the youngish crowd in their crest-of-1999, dot-com finery. (PR, 1/07) 415 Brannan. 369-0007, kohsamuiandthemonkey.com. Thai, L/D, \$, MC/V.

NOB HILL/RUSSIAN HILL

Myconos is one of the few Greek restaurants in the city and is an old-timer that faithfully recaptures the rustic taverna feel. Prices are moderate and the portions large, and the wine list offers pourings from little-known but fast-improving Greek wineries. There's even Greek beer. (PR, 5/07) 1431 Polk. 775-7949, fmyconos.com. Greek, L/D, \$, DC/MC/V.

O'Reilly's Holy Grail, a redo of the old Maye's Oyster House that strikes harmonious notes of chapel and lounge, serves a sophisticated and contemporary Cal-Irish menu. (PR, 10/05) 1233

Polk. 928-1233, oreillysholygrail.com. California/Irish, BR/L/D, \$\$, AE/DISC/MC/V.

Persimmon offers a tasty, fairly priced Middle Eastern menu to tourists, theatergoers, and neighbors alike. Excellent hummus. (PR, 9/05) 582 Sutter. 433-5525. Middle Eastern, B/L/D, \$, AE/DC/DISC/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk. 922-8100, lepetitrobert.com. French, L/D, \$\$, MC/V.

CIVIC CENTER/TENDERLOIN

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness. 771-7300, maxsfood.com. American, L/D, \$, AE/DC/DISC/MC/V.

Mekong Restaurant serves the foods of the Mekong River basin. There is a distinct Thai presence but also dishes with Laotian, Cambodian, Vietnamese, and even Chinese accents. (PR, 1/06) 791 O'Farrell. 928-2772, mekong.us. Pan-Asian, L/D, \$, MC/V.

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin. 776-9814. Pizza/eclectic, D, \$, AE/DISC/MC/V.

HAYES VALLEY

Absinthe restyles the rustic foods of southern France into sleek urban classics. Now serves absinthe. (Staff) 398 Hayes. 551-1590, absinthe.com. Southern French, B/BR/L/D, \$\$, AE/DC/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (PR, 5/05) 131 Gough. 252-1369, saucesf.com. California, D, \$\$, AE/DISC/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country

cooking of France and Italy for the better part of two decades. (PR, 2/05) 1658 Market. 552-2522, zunicafe.com. California, B/L/D, \$\$\$, AE/MC/V.

CASTRO/NOE VALLEY/ GLEN PARK

Côté Sud brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (Staff) 4238 18th St. 255-6565, www.cotesudsf.com. French, D, \$\$, MC/V.

Eric's Dig into the likes of mango shrimp, minced green beans, and spicy eggplant with chicken in this bright, airy space. (Staff) 1500 Church. 282-0919, ericsyguides.net. Chinese, L/D, \$, MC/V.

Eureka Restaurant and Lounge combines, in the old Neon Chicken space, a classic Castro sensibility (mirrors everywhere, fancy sparkling water) with a stylish all-American menu that reflects Boulevard and Chenery Park bloodlines. Prices are high. (PR, 12/06) 4063 18th St. SF. 431-6000, www.eurekarestaurant.com. American, D, \$\$\$, AE/MC/V.

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: It is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (Staff) 4288 24th St. 821-7652, www.fireflyrestaurant.com. American, D, \$\$, AE/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

1300 on Fillmore brings a Mecca-by-way-of-New Orleans note to the rapidly changing Fillmore District. Chef-owner David Lawrence's "souful American" cooking skillfully blends notes of earthiness and sophistication, and the restaurant's mood is festive but not overwhelming. (PR, 12/07) 1300 Fillmore. 771-7100, www.1300fillmore.com. American/soul, D, \$\$\$, AE/MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (Staff) 1306 Fulton. 567-7664,

www.dajiangroup.net. Japanese/sushi, D, \$\$, AE/DC/DISC/MC/V.

Zazie is one of the best, possibly the very best, of the city's neighborhood French bistros. The excellent food is fairly priced and the service well-honed; even diners in the open-air garden at the rear of the restaurant will feel coddled. (PR, 1/07) 941 Cole. 564-5332, www.zaziesf.com. French, B/BR/L/D, \$, MC/V.

Ziryab brings a touch of eastern Med class to a slightly sketchy block of Divisadero in the Western Addition. The menu graciously innovates Middle Eastern standards while adding a California twist or two for fun. Faux stonework lends a Vegas air to the setting. (PR, 3/07) 528 Divisadero. 522-0800. Middle Eastern, L/D, \$, AE/DC/DISC/MC/V.

MISSION/BERNAL HEIGHTS/ POTRERO HILL

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others, the best chicken potpie in the city, and down-home desserts even a bake sale in Iowa could not beat. (Staff) 410 Cortland. 695-1223. American, BR/L/D, \$-\$\$, AE/MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean Sea and Indian Ocean. (Staff) 3388 19th St. 643-3558. Creole, D, \$, MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (Staff) 925 Cortland. 643-3881, www.littlenepalsf.com. Nepalese, L/D, \$\$, AE/DC/DISC/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia. 553-8584, www.lunaparksf.com. Californian, L/D, \$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525

Valencia. 552-7901. Indian, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (Staff) 508 Valencia. 621-4358. Mexican, L/D, \$.

Maverick holds several winning cards, including a menu of first-rate New American food, a clutch of interesting wines by the glass and half glass, and a handsome, spare Mission District setting discreetly cushioned for sound control. (PR, 9/05) 3316 17th St. 863-3061, www.sfmaverick.com. American, L/D, \$\$, AE/DISC/MC/V.

MARINA/PACIFIC HEIGHTS/ LAUREL HEIGHTS

Osteria is the place to go to see Laurel Villagers in their native habitat. The Italian food is traditional, tasty, and inexpensive, the crowd varied, lively, and well behaved. (PR, 11/07) 3277 Sacramento. 771-5030, www.osteriasf.com. Italian, dinner, \$, AE/MC/V.

Out the Door is the takeout-friendly child of the Slanted Door, and the food reflects the same emphasis on first-quality ingredients. You can eat in if you want or shop for hard-to-find Asian groceries at reasonable prices. (PR, 1/07) Westfield Center. 845 Market. 541-9913, One Ferry Bldg. 861-8032, www.slanteddoor.com. Vietnamese, L/D, \$, AE/MC/V.

Pacific Catch succeeds an art gallery, which succeeded a filling station. The new regime offers a wide variety of seafood, presented in guises from around the Pacific basin, from sushi and poke to Mexican fish tacos. Prices are moderate and the postcollegiate mood cheerful. (PR, 3/08) 1200 Ninth Ave. 504-6905, www.pacificcatch.com. Seafood, L/D, \$, MC/V.

Palmetto features a sophisticated pan-Mediterranean menu — with touches from Ibiza to Turkey — in a striking, Cow Hollow setting designed by Cass Calder Smith. (PR, 9/07) 2032 Union. 931-5006, www.palmetto-sf.com. Mediterranean/California, BR/D, \$\$\$, AE/DISC/MC/V.

Plump Jack Café if you had to take your parents to dinner in the Marina, this would be the place. A

CONTINUES ON PAGE 58 »

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small but authentic jewel. (Staff) 3127 Fillmore 563-4755, www.plumpjackcafe.com. California, L/D, \$\$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty New American. Still, it's an appealing place to meet (Staff) 1701 Octavia, 775-8500, www.quincerestaurant.com. California, D, \$\$\$, AE/MC/V.

SUNSET

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best

Thai food in town. (Staff) 2225 Irving, 665-9500; 1243 Ninth Ave (at Lincoln), 731-9999, www.marneethaisf.com. Thai, L/D, \$, AE/MC/V. **Masala** means "spice mixture," and spices aplenty you will find in the South Asian menu. Be sure to order plenty of naan to sop up the sauce with. (Staff) 1220 Ninth Ave, 566-6976, www.masalasf.com. Indian/Pakistani, L/D, \$, AE/DC/DISC/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular saucefest. Spare, cool environment. (Staff) 1360 Ninth Ave, 753-2900. Pan-Asian, L/D, \$, AE/MC/V. **Quixote's Mexican Grill** provides the favorites and more in a handsome neighborhood setting near Muni's Forest Hill metro station. Sancho's Borrachera is worth a sally (though mind the heat), as is the escudo, a dessert version of nachos. Fine if culturally incongruous san-

gria. (PR, 5/07) 406 Dewey Blvd. 661-1313 Mexican, L/D, \$, MC/V.

Park Chow could probably thrive on its basic dishes, such as the burger royale with cheese (\$6.95), but if you're willing to spend an extra \$5 or so, the kitchen can really flash you some thigh. (Staff) 1240 Ninth Ave, 665-9912, www.chowrestaurant.com. California, BR/L/D, \$, MC/V.

RICHMOND

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians (Staff) 5850 Geary, 386-2777, www.kitarosushi.com. Japanese, L/D, \$, MC/V.

Lucky Fortune serves up a wide variety of Chinese-style seafood in a cheerfully blah setting. Prices are astoundingly low, portions large. (Staff) 5715 Geary, 751-2888. Chinese, L/D, \$, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (Staff) 316 Clement, 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

BAYVIEW/HUNTERS POINT/ SOUTH

Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore, 826-4880. Seafood, L/D, \$\$, MC/V. **Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the menu. At least 101 of them are under \$5. (Staff) 4920

Third St, 822-1818. Chinese, L/D, \$.
Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St, 285-2854. Chinese, L/D, \$.

BERKELEY/EMERYVILLE/ NORTH

Clay Pot Seafood House specialties include steaming clay pots full of succulent broths and such ingredients as meatballs, Chinese sausage, and whole fish. (Staff) 319 San Pablo, Albany, (510) 559-8976. Chinese, L/D, \$ DISC/MC/V. **Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights (Staff) 2965 College, Berk. (510) 665-1677, www.holylandrestaurant.com. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

OAKLAND/ALAMEDA

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithalia." (Staff) 4066 Piedmont, Oakl. (510) 601-6441. Thai fusion, L/D, \$-\$\$, MC/V. **Il Porcellino** When faced with a menu like Il Porcellino's, any concern for health benefits should take a backseat to hedonism. (Staff) 6111 LaSalle, Oakl. (510) 339-2149, www.ilporcellino.net. Italian, L/D, \$, AE/DC/DISC/MC/V. **SFBG**

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film

Some of the most important architects of the 20th century are being rediscovered thanks to filmmaker Heinz Emigholz, whose *Schindler's Houses* (left and right), devoted to Rudolph Schindler's Los Angeles-area constructions, and this year's *Loos Ornamental* (center), about the European buildings of Adolf Loos, meld cinematic and architectural space in inventive sight-altering and site-altering ways.



Positive space

Heinz Emigholz constructs and explores an architecture of cinema

By Maria Komodore
> a&celetters@sfbg.com

In 2003, filmmaker and CalArts professor Thom Andersen completed *Los Angeles Plays Itself*, an ambitious and inventive undertaking that combines clips from a library's worth of different movies set in Los Angeles into a long, discursive, highly opinionated film. Divided into three parts, this treatise presents an intriguing account of the numerous ways Los Angeles has been cinematically conceived, represented, and perceived. Through the cameras of thousands of filmmakers, Hollywood's neighbor has been viewed either in accordance with or (more often) at odds with its particular geography and range of architectural styles.

The German artist-filmmaker Heinz Emigholz is attempting a similar spatial exploration — one that started long before Andersen's, in 1993, and one that continues today. The five films in the Pacific Film Archive's *Heinz Emigholz: Architecture as Autobiography* are

part of a larger "Photography and Beyond" project Emigholz has been working on for the last 24 years. This handful of works captures constructions by important but somewhat neglected architects of the 20th century. One aim of Emigholz's endeavor is to provide an alternative kind of biography: a biography in which knowledge about the architect is derived directly from his or her creations.

All five of the cinematic explorations of space in "Architecture as Autobiography" are presented starkly, so that, as Emigholz explained to Siegfried Zelinski in an interview, "The eye reverts back to what it always was: an extension and interface to the brain, and one that needs no codes. It thinks and feels at the same time."

In Emigholz's movies, there is no voice-over narration to share background facts about architects, their aesthetics, and the reasons for their historical importance. Instead, intertitles on the screen inform the viewer about the names of the buildings, their locations,

when they were built, and when they were photographed. This information is juxtaposed with long, medium, and close static shots of the buildings, accompanied by sound from the locations.

Described this plainly, Emigholz's films might sound boring. But watching them proves to be a surprising and fascinating experience. In *Sullivan's Banks* (1993-2000), the long succession of shots depicting banks that the American architect Louis H. Sullivan was commissioned to build from 1906 to 1920 slowly allows us, the viewers, to make certain connections. Through observing Sullivan's banks in their surroundings (from various exterior angles) and in the context of their use, we come to understand his intention of harmoniously uniting function and form. Upon entering one of Sullivan's imposing, cathedral-like buildings, you feel like you're in a serious institution — one where your finances are absolutely secure.

Similarly, in *Maillart's Bridges* (2001), the quiet repetition of photographs featuring bridges designed and built between 1910 and 1935 by the Swiss civil engineer Robert Maillart points to his obsessive experimentation with arches. In looking at Maillart's curved constructions, one can't help but marvel at their flowing shapes and

forms, and also at the discrete ways in which they mingle with their natural environs.

This concern is even more evident in *Goff in the Desert* (2002-2003), where the filmmaker unobtrusively records — repeatedly — buildings that American architect Bruce Goff created from the 1920s through the 1970s. Goff's attempts at simulating the environments around his buildings yield imaginative constructions. Multilevel room divisions and novel uses of circle formations are two characteristics of his unique approach to spatial perception.

The residences in *Schindler's Houses* (2007) — including one owned and occupied by none other than *Los Angeles Plays Itself* filmmaker Thom Andersen — are less preoccupied with fitting within a broader physical environment and more concerned with the harmony of their interiors. In the process of observing the ornament-free constructions that the Austrian American architect Rudolph Schindler built in Los Angeles from 1921 to 1952, Emigholz reveals the architect's insistence on creating spacious, breezy, and minimal interiors for outwardly bulky houses.

The relative freedom Emigholz allows the viewer in terms of contemplation is one major reason

among many that give his unusual films intrigue. Emigholz's filmmaking technique moves several steps beyond — or in a different direction from — *Los Angeles Plays Itself*'s concerns regarding spatial conception, representation, and perception. It does so while remaining true to one filmmaker's particular perspective of how we experience and understand space.

"I believe that everyone perceives space differently, and that art and structure arise out of the perception of these nuances," Emigholz has said. In his films, this idea takes a number of different forms. Through his own understanding of space, Emigholz interacts with and presents other people's conceptions and perceptions of it. In the process, he also creates his own artful cinematic structures — films that stimulate our understanding of space while in a sense simultaneously creating and navigating a visual maze. Mind boggling, isn't it? **SFBG**

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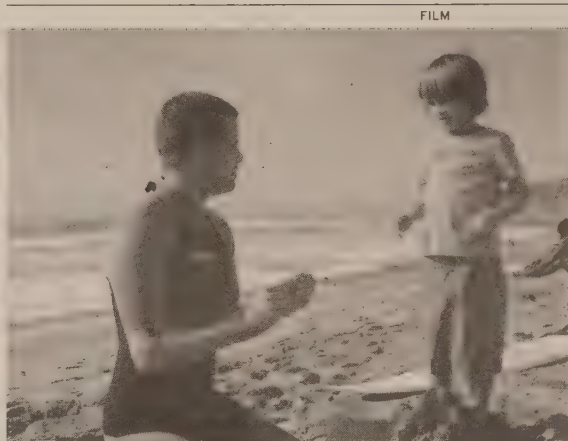
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Shelter

REVIEW To a certain extent, almost all surfing flicks carry undercurrents of homoeroticism — but rarely do those vibes take center stage. With *Shelter*, that's not the case. Starring Trevor Wright (a TV vet making his big-screen debut) and Brad Rowe (*Billy's Hollywood Screen Kiss*), the movie is about two young surfer dudes whose practice of spending endless hours together either half-naked in the water or bonding over neverending six-packs of beer leads to a passionate love affair. So don't expect to see any radical wave-riding here. Instead, you should count on a sweet and tender rendering of innocent flirtation (and the awkwardness, playfulness, and silliness that come with it), and of the complex deeper emotional phases that a person falling in love goes through. Although *Shelter* doesn't avoid being a bit sappy every now and then — and at times the acting feels a bit forced — the truly amazing chemistry between the two protagonists overshadows many of the film's imperfections. The first movie to be produced under the here!Films Independent Film Initiative (which helps thematically edgy and thus non-commercial projects — with all aspects of production), *Shelter* also marks director Jonah Markowitz's first attempt at feature filmmaking. If you missed it at Frameline last summer, here's a chance to make amends. (Maria Komodore)

SHELTER opens Fri/28 in San Francisco.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chyn, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Jennie Mason. For rep house showtimes, see Rep Clock, page 64. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Blindsight Directed by Lucy Walker (*Devil's Playground*, 2002), *Blindsight* isn't a typical extreme sports movie. And that's not only because it's about six blind teenagers attempting to reach the Lhakpa Ri peak in Tibet: what's different about this documentary is its complexity. Centering on Sabriye Tenberken, a German woman who (although blind herself) moved all the way to Lhasa in order to become an educator for blind kids, the film tackles a variety of subjects. The social stigma that blindness carries in Tibet, the difference between Western and Eastern ways of thinking, issues of self-confidence, as well as the macho, goal-oriented, overachieving mentality that extreme sports fosters in the Western world are all under examination here. Although fairly conventional in terms of form, *Blindsight* is mind-expanding because it re-evaluates what humans are capable of doing under the right circumstances. (1:44) *Smith Rafael*. (Komodore)

Daughters of Wisdom Opened in 1990 near the border of Tibet, Kala Rongpo was one of the first Buddhist monasteries built exclusively for women. American director Bari Pearلمان interviews and photographs these exceptional women for the first time. Framed within a very Western perspective, Pearلمان illuminates the daily lives of these nuns situated in the Nangchen district of Kham. During the '60s and '70s, the government of the People's Republic banned Buddhism and, with the aid of the

military, destroyed many monasteries, which had served as spiritual and educational centers for thousands of years. But Kala Rongpo, as an all-female monastery, not only rose from the ashes of religious persecution but also from those of the traditional belief that educating a woman was a waste of valuable resources. *Daughters of Wisdom* captures the ways in which these women come together to preserve their heritage as they reverently work to build a future. *Red Vic*. (Mason)

Flawless With *Flawless*, Michael Caine returns to familiar territory — British heist movies — or, at least he sort of does. Uninterestingly directed by Michael Radford (*I'll Postino*, 1994), and set in 1960s London, the film focuses on aged janitor Hobbs (Caine) and ambitious but frustrated executive Laura Quinn (Demi Moore) as they plan to rob London Diamonds (supposedly the biggest diamond trading global corporation) — which happens to be where they both work. Even though the idea behind *Flawless* is to portray Quinn as a strong female character who gets back at her bosses for their sexist behavior, she's actually never more than a puppet in male hands. An even worse misuse of Quinn comes later in the film, when she turns into a good Samaritan not because she feels for the inhumane treatment Africans receive from London Diamonds, but because she's unable to make it in the male-dominated corporate world. (1:45) *Embarcadero*, *Shattuck*, *Smith Rafael*. (Komodore)

Run, Fat Boy, Run Having abandoned pregnant Libby (Thandie Newton) on the altar for no reason save commitment panic, Londoner Dennis (Simon Pegg) is five years later a thorough loser — bachelor basement flat, lingerie store security-guard job — who knows he blew it big-time. Libby lets him spend time with their son, but won't even acknowledge his attempts to court her once again. Besides, she's got a new boyfriend in overbearing "perfect," ultrafit American investment whiz Whit (Hank Azaria). Dennis impulsively vows to Libby he'll

run the same 26-mile charity marathon race his rival has already signed on for, with hostile landlord (Harish Patel) and decadent best friend (Dylan Moran), shrugging off his lines to steal the show) as whip-cracking trainers. This comedy feels like utterly formulaic Hollywood stuff, and indeed the script was originally set in NYC. Then somehow a British production company and star-cowriter Pegg (2007's *Hot Fuzz*) came aboard — which might have resulted in fewer fart jokes, but otherwise doesn't elevate the proceedings much from by-the-numbers underdog slapstick. Not terrible but not at all memorable. *Fat Boy's* only curiosity is that it's directed by erstwhile *Friends* cast member David Schwimmer, who handles this generic material with impersonal professionalism. (1:40) *Bridge*, *California*, *Presidio*. (Harvey)

Planet B-Boy Directed by Benson Lee, this high-powered doc averages any misconceptions that breakdancing died in the eighties. As seen in *Breakin'* or *Beatstreet*, b-boying's roots can be traced to the streets of New York City in the 1970s, where along with emceeing, graffiti and Dling hip hop was born. *Planet B-Boy* goes behind the scenes at Battle of the Year where B-boys from Japan, France, Germany, South Korea, and the United States compete for the prestige and honor (not to mention commercial success) of winning first place. *Planet B-Boy* proves that what may have been dismissed by the general public as a dead fad has evolved into an art. This also makes for an excellent excuse to revisit *Flashdance* (1983), in case you're in need of one. (1:35) *Lumiere*, *Shattuck*. (Mason)

Shelter See pick box. (1:28) *Embarcadero*. *Stop-Loss* An Iraq war veteran (Ryan Phillippe) is ordered back to duty against his wishes in this drama from Kimberly Peirce (*Boys Don't Cry*, 1999). (1:52) *Shattuck*. *Superhero Movie* Well, every spoof can't be *Airplane!* (1:40) *Shattuck*.

21 Collegians harness their nerd powers to make big bucks gambling in Vegas. (1:58) *Grand Lake*, *Orinda*, *Presidio*.

ONGOING

The Band's Visit (1:29) *Albany*, *Embarcadero*. *The Bank Job* (1:50) *Grand Lake*, *1000 Van Ness*, *Shattuck*, *SF Centre*.

C7 (1:28) *Four Star*.

The Cool School (1:26) *Roxie*.

The Counterfeiters (1:38) *Albany*, *Embarcadero*, *Piedmont*.

Definitely, Maybe

(2:07) *SF Centre*.

The Diving Bell and the Butterfly

(1:52) *Oaks*, *Smith Rafael*.

Doomsday Haunted by the memory of a mother left behind when she was evacuated from "Reaper virus"—plagued Scotland, military police Major Sinclair (Rhona Mitra) is more than game to re-enter the "contaminated zone" 27 years later, in the year 2035. A new outbreak threatens London, and the discovery of survivors in Glasgow means there must be some cure after all. If Sinclair can find it and bring it home, England might be saved! You've seen this movie before, particularly when it was called *Escape from New York* (1981), 28 Days Later (2002), and anything in which Milla Jovovich or Kate Beckinsale ran around kicking ass in a black leotard. Of course, if you were looking for originality, you wouldn't be hitting the multiplex too often these days, would you? What matters here is that director Neil Marshall (of vigorous Brit horror actioners, 2005's *The Descent* and 2005's *Dog Soldiers*) graduates to bigger scale post-apocalyptic thrills here with a whole lotta oomph. He knows how to make yet another narrow escape pretty hair-raising, and a gory moment (of which there are plenty) really split the bull's-eye. He stages a shamelessly imitative *Road Warrior* (1981) car chase climax that is actually as good as the original models. With a less derivative script, this could have been an instant pulp classic. As is, it's still one not-so-guilty pleasure. (2:04) *SF Centre*, *1000 Van Ness*. (Harvey)

Dr. Seuss' Horton Hears a Who! On the spectrum of recent critics Hollywood has committed against Dr. Seuss' sacred texts, *Horton Hears a Who!* is superseded by its live-action predecessors. While this tolerably charming fable about loyalty may appeal to modern day young'uns, it is squarely guilty of watering down the whimsy of Seuss' classic work. *How the Grinch Stole Christmas* (2000) star Jim Carrey voices Horton, a cheery elephant who, while stomping about the jungle of Nool, hears

CONTINUES ON PAGE 62 >



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noise emanating from a tiny speck. This chatter springs from Whoville, a microcosmic city whose bumbling mayor (Steve Carell) entrusts Horton to deliver its residents to a safeguard-

ed new dwelling. Horton and the Mayor must contend with disgruntled elders — a petulant kangaroo (Carol Burnett) and Whoville's town council, respectively — to achieve their goal, all in the defense of friendship and imagination. While dynamic animation, solid voiceover, and rhyming couplets lifted direct from Seuss buoy Horton, the film lacks a certain intangible affection that makes the children's book

sparkle. The closing REO Speedwagon-inspired musical number is an atrocity almost as unforgivable as Mike Myers in a catsuit. (1:28) *Grand Lake*. 1000 Van Ness, Orinda. (Atwal) **Drillbit Taylor** Following as it does the recently rejuvenated nerd-centered-comedy craze that movies like *The 40-Year-Old Virgin* (2005), and *Knocked Up* (2007) marked, *Drillbit Taylor* has nothing new to offer. In fact, not only is

the film unoriginal, but it also feels like an unsuccessful and unabashed rehashing of *Superbad* (2007) — the very hit in which the aforementioned trend culminated. Produced by Judd Apatow (who worked on all the films mentioned above), coscripted by Kristofor-Brown, John Hughes, and Seth Rogen (who cowrote *Superbad*), and directed by Stephen Brill (*Mr. Deeds* [2002], *Little Nicky* [2000]), the film follows the tall, exceedingly slender, short-sighted Wade (Nate Hartley), and the chubby, curly-haired Ryan (Troy Gentile), as they clumsily enter their high-school years. Having suffered severe reputation damage by the school bully, Filkins (Alex Frost), the two friends hire Drillbit Taylor (Owen Wilson), a down-on-his-luck beach bum, as their bodyguard. And so on. (1:42) 1000 Van Ness, Presidio, SF Centre. (Komodore)

The Duchess of Langeals (2:17) Clay, Shattuck.

4 Months, 3 Weeks and 2 Days (1:53) Opera Plaza.

Funny Games (1:52) 1000 Van Ness.

Girls Rock! (1:30) Smith Rafael.

The Hammer (1:30) Shattuck.

Honeydripper (2:03) Smith Rafael.

In Bruges

(1:47) Four Star, Lumiere.

Juno (1:32)

Opera Plaza, Roxie, Shattuck.

Lagerfeld Confidential

(1:29) Roxie.

Married Life Smitten with his much younger lover, consummate platinum-blond middle-age-crisis solution Kay (Rachel McAdams), ordinary suburbanite Harry (Chris Cooper) feels constrained from pursuing true happiness by loyalty to his wife Pat (Patricia Clarkson) — whom he thinks can't live without him. (Unbeknownst to him, she's in the same position — wanting to leave but guilty over the belief that Harry would be lost without her.) He hits upon a game plan he honestly considers the kindest option for all concerned: he'll kill Pat rather than put her through the presumed agony of divorce. His playboy best friend Richard (Pierce Brosnan), initially a disinterested observer, becomes much less so once he decides he wants Kay for himself. Set in 1949 and based on a vintage pulp novel, this third feature by Ira Sachs departs from the contemporary naturalism of his priors (*The Delta* [1996], *Forty Shades of Blue* [2005]) to create a highly stylized ode to post-World War II Hollywood cinema à la *Far from Heaven* (2002) — albeit with a sometimes awkward mix of noir intrigue and droll satire replacing that film's full-gush Sirkian melodrama. *Married Life* doesn't quite work. But the expert performances, some satisfying plot ironies and Sachs's attention to slightly heightened period detail make it a slightly off-gambit that's still rewarding enough to be worth a look on a slow night. (1:38) *Empire*. (Harvey)

Miss Pettigrew Lives For a Day In a pre-Blitz London teetering somewhat heedlessly on the brink of World War II, a sometime nanny named Miss Guinevere Pettigrew (Frances McDormand) finds herself sacked from her job and walking the soup kitchen lines — that is, until a combination of good fortune, guile, and hunger pangs conveys her into the loftier society of a charming if amoral young nightclub singer (Amy Adams). Gently scamming her way into the employ of this wannabe starlet and accomplished flibbertigibbet, who lives life under the preposterous name of Delysia Lafosse, Miss Pettigrew manages to remain there long enough to change a few lives for the better, like a Mary Poppins for the sexually active. The film is a fairy tale, and a lacquer of cuteness prevents the trace scent of either the Great Depression or impending war from wafting its way toward us. It also prevents us from worrying too deeply about the fates of the various gorgeously draped creatures prancing and vamping in and out of view. We follow Miss Pettigrew through her day with sympathy and interest, but it helps that we would likely follow McDormand anywhere. (1:51) *California*, *Empire*, *Orinda*, *Piedmont*, *Presidio*, (Rapoport)

Never Back Down (1:50) 1000 Van Ness.

No Country for Old Men (1:56) 1000 Van Ness.

The Other Boleyn Girl (1:54) 1000 Van Ness, SF Centre, Shattuck.

Paranoid Park (1:18) *California*, *Lumiere*, *Smith Rafael*.

Persepolis (1:35) Opera Plaza.

Semi-Pro (1:30) 1000 Van Ness, SF Centre.

Shutter Say "cheese," because *Shutter* — the latest in Hollywood-takes-Asia horror remakes

— is about as palatable as a hunk of Velveeta. Ben (Joshua Jackson) and Jane (Rachael Taylor) are a young couple embarking on their halcyon honeymoon days in Tokyo, where Ben (a photographer, natch) has a glamorous corporate gig lined up. Pre-assignment, the two soak up countryside idyll, but their newlywed interlude is interrupted by a car accident that convinces Jane she has run over and killed a young Japanese woman. Seeing no trace of a dead body, they continue on their merry way, only to notice the woman's ghostly likeness appearing in Ben's photographs and escalating paranormal tensions. Yeah, she's back and determined to wreak f-stop hell. Hitchcock references can't elevate this thriller above its hackneyed core, made particularly painful by pseudoscars and Jackson's strained attempt to emote rage and fear. Superb Polaroid product placement is the film's greatest triumph. (1:37) 1000 Van Ness. (Atwal)

Snow Angels After two strikingly atmospheric features (2000's *George Washington*, 2003's *All the Real Girls*) with scant feel for narrative, and a third (2004's *Underworld*) that attempted starker melodrama to mixed results, David Gordon Greene still seems a talent in search of the ideal project fit. *Snow Angels* isn't it, either, though it breaks from his prior Southern settings and is (per Stewart O'Nan's source novel) more conventionally plot-driven. Kate Beckinsale and Sam Rockwell play Annie and Glenn, the most central of several estranged couples here in smalltown Pennsylvania. After their separation, he attempted suicide, failed, and was "born again." But that hasn't rendered him any more stable or trustworthy as a visitational parent to their four-year-old daughter. Meanwhile, waitress Annie is having an affair with the husband (Nicky Katt) of a coworker (Amy Sedaris). Teenage busboy Arthur (Michael Angarano), whom Annie used to babysit, is being courted by classmate Lila (Olivia Thirlby) while dealing with the acrimonious separation of his parents (Griffin Dunne, Jeannette Arnette). *Snow Angels* starts with distant gunshots interrupting marching-band practice, then rewinds some weeks earlier. It doesn't take long to guess where the story is headed. Greene doesn't grasp this semirural milieu as well as prior Southern ones. He doesn't provide the wit or subtlety of a similar exercise like 2007's *Little Children*, ditto the suspenseful and tragic dimensions that he seems to aim for. The story (which probably should have retained its original 1970s setting) compels interest, but doesn't necessarily reward viewers — or the performers. Still, give credit to the director-adapter for continuing to explore new directions. In fact, his next is a Seth Rogen comedy (!) called *Pineapple Express*. (1:46) *Embarcadero*. (Harvey)

Summer Palace (2:20) Four Star.

10,000 BC (1:48) 1000 Van Ness, SF Centre.

There Will Be Blood (2:38) Oaks, Opera Plaza, SF Centre.

Tyler Perry's Meet the Browns (1:40) Grand Lake, 1000 Van Ness, Shattuck.

Under the Same Moon (1:59) *Empire*, *Piedmont*, *Shattuck*.

The Unforeseen (1:33) Verba Buena Center for the Arts.

U2 3D (1:25) *Metreon*.

Vantage Point (1:30) Oaks, 1000 Van Ness.

REP PICKS

Jews in Space Directed by Gabriel Lichtmann, this Argentinean tale of one family's extremely dysfunctional Passover supper lacks most of what makes a movie worth watching. With a few exceptions, not only are these characters not developed enough to really care about, but I just don't know how much I can get into cousins in love. I think that that's one cultural difference that I have genetic reason to not overcome. Call me crazy, but it's just plain hard for me to follow or root for a love story of that ilk. Besides that, Gramps in *Jews in Space*'s only hope for interest, with his existential black humor and love of McDonald's happy meals. (1:29) Verba Buena Center for the Arts. (Mason) **SFBC**

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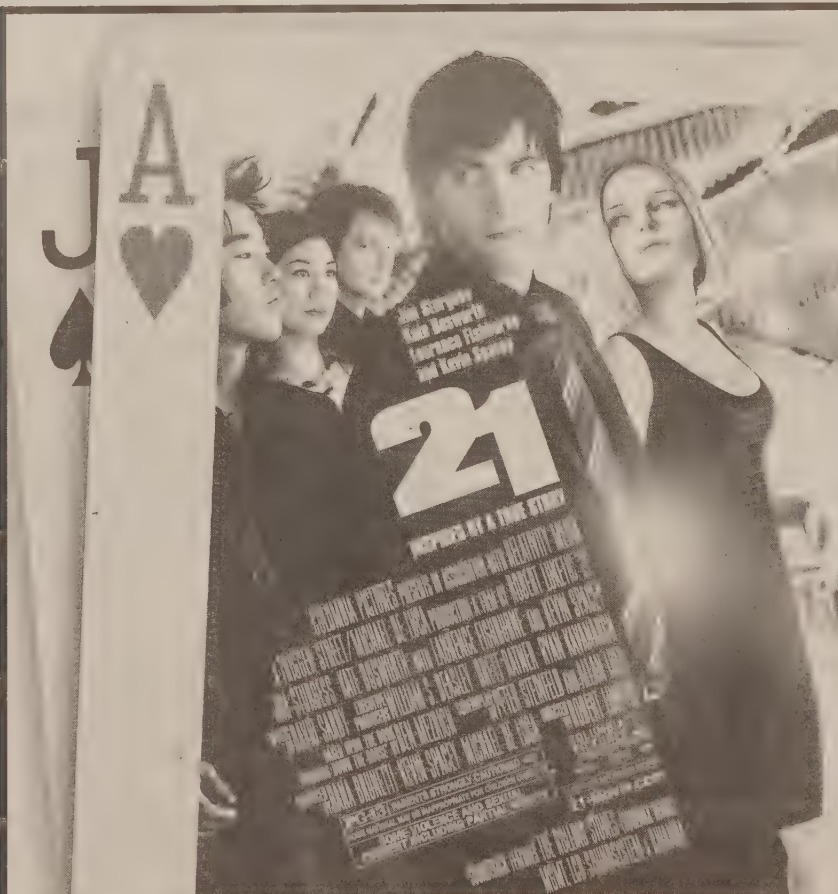
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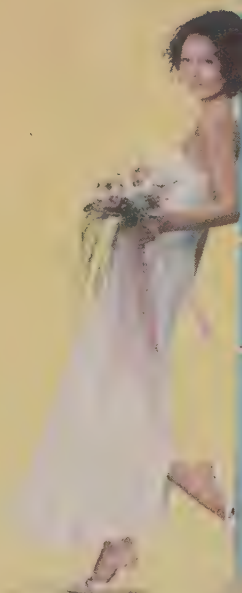
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San Jose, Cinema Cinemas Camera 3
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Santa Clara, AMC Mercado 20

MARIN
Larkspur, Cinemark Century Larkspur Landing
Vocaville, Brenden Theatres 16

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Schedules are for Wed/26–Tues/1 except where noted. Director and year are given when available. Double features are marked with a +. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF: www.ataste.org. \$3–20. "The Revival House Queer Cinema." **Pink Narcissus** (Bigood, 1971), Wed, 8. kino21 presents: "Regime Change: When Government Falls What Happens to People?" films by Daniel Barnett, Chris Marker, and Jean-Gabriel Périot, Thurs, 8. Other Cinema: "Melinda Stone's Homesweet Homestead," Sat, 8:30. Black Pearl Stepchild and No Doctors, live music, Sun, 2. "Cinewhores": **Breathless** (Godard, 1960), Mon, 7:30.

BERKELEY FELLOWSHIP UNITARIAN UNIVERSALISTS HALL 1924 Cedar, Berk; (510) 495-5132, www.bfu.org. Donations accepted. **Phoenix Dance** (Epperelein, 2008), Fri, 7.

BRAVA 2781 24th St, SF; (415) 647-2822, www.ticketweb.com. \$15–20. The Fund for Women Artists presents: **Seneca Falls** (Vance, 2008), Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6–9. **Last Year at Marienbad** (Resnais, 1961), Wed–Thurs, 7, 9:05 (also Wed, 2:40, 4:50). **Vertigo** (Hitchcock, 1958), Fri–Sun, 7, 9:35 (also Sat–Sun, 1:45, 4:20). Call for Mon–Tues program info.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cbfilm.org. \$5.50–9.25. **The Diving Bell and the Butterfly** (Schnabel, 2007), call for dates and times. **Girls Rock!** (King and Johnson, 2008), call for dates and times. **Honeydripper** (Sayles, 2007), call for dates and times. **Paranoid Park** (Van Sant, 2007), call for dates and times. "Honoring David Lean." **Great Expectations** (1946), Wed, 7:15. **Oliver Twist** (1948), Thurs, 7:15. **Blindsight** (Walker, 2007), March 28–April 3, call for times. **Flawless** (Anderson, 2008), March 28–April 3, call for times.

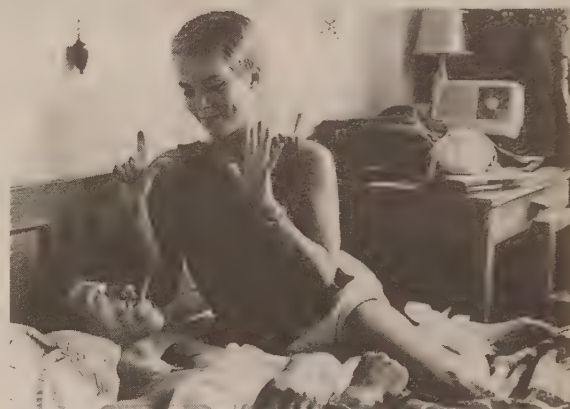
CINEMA HEAVEN ENCORE Melt Cafe, 700 Columbus, SF; barbell4@aol.com. Free. Classic US and foreign films, Tues, 7.

COLLEGE OF MARIN Olney Hall, Room 96, 835 College, Kentfield; (415) 485-9348, ext. 7348. Free. College of Marin International Film Festival: **Love Is Never Silent** (Sargent, 1985), Fri, 7.

FOUR STAR 2200 Clement, SF; (415) 666-3706, www.generationnowfilm.com. \$7–8.50. **Generation Now** (Sibanda, 2008), March 28–April 3, 2:15, 7.

HUMANIST HALL 390 27th St, Oak; www.humanisthall.org. \$5. **Bush Family Fortunes** (Grandison and Palast, 2004), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@military.org. \$10. "Comic



Jean-Luc Godard's New Wave classic **Breathless** (1960) plays at Artists' Television Access.

Relief": **The Dinner Game** (Veber, 1998), Fri, 6:30.

MEZZANINE 444 Jessie, SF; www.sffs.org. \$8.

"SF 360 Film + Club": **Fully Flared** (Jonze and Weincheque, 2008), Wed, 7:30.

OAKLAND MUSEUM OF CALIFORNIA James Moore Theatre, 1000 Oak, SF; www.pbs.org/independents. Free. **A Dream in Doubt** (Yeager, 2007), Tues, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. "The Magnificent Orson Welles": **Confidential Report** (Welles, 1955), Thurs, 6:30. **The Third Man** (Reed, 1949), Fri, 7. **Touch of Evil** (Welles, 1958), Fri, 9:10. **Chimes at Midnight** (Welles, 1966), Sun, 2. "The Clash of '68": **Before the Revolution** (Bertolucci, 1964), Thurs, 8:30. **Jonah Who Will Be 25 in the Year 2000** (Tanner, 1976), Sat, 6:30. "Matinees for All Ages": **West Side Story** (Wise and Robbins, 1961), Sat, 3. "A Theater Near You": **Divorce, Italian Style** (Germi, 1961), Sat, 8:40, and Sun, 6:30. **Seduced and Abandoned** (Germi, 1963), Sun 4:15. "Heinz Emigholz: Architecture as Autobiography": **Goff in the Desert** (2002–03), Tues, 1.

RED HILL BOOKS 401 Cortland, SF; (415) 648-5331, www.dogearedbooks.com/redhill. Free. "Warts and All: The Films of Danny Plonick," DVD release party and screening, Sat, 7.

RED VIC 1727 Haight, SF; (415) 668-3994, \$5–8.50. **Charlie Wilson's War** (Nichols, 2007), Wed–Thurs, 7:15, 9:25 (also Wed, 2). "The Good Old Naughty Days," silent pornographic shorts from the early 1900s, Fri–Sat, 7:15, 9:15 (also Sat, 2, 4). **Daughters of Wisdom** (Pearlman, 2007), Sun–Tues, 7:15, 9:15 (also Sun, 2, 4).

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–10. **Juno** (Reitman, 2007), Wed, 8:15, 10. **Lagerfeld Confidential** (Marconi, 2007), Wed, 2:30, 6:30. **The Cool School** (Neville, 2007), Wed–Thurs, 7, 8:45. **Brittany** (Coffman and Di Lalla, 2008), Thurs, 6:30, 8:30, 10:30. Re/Search Publications presents: "Pranks Film Festival," April 1–3, 5. For more info on this event, visit www.pranksfilmfestival.com.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. \$5, free with museum admission (\$7–12.50). "Non-Western Westerns": **Summer Love** (Ukanski, 2006), Thurs, 6:30; Fri, 3; **Exiled** (To, 2006), Sat, 3.

SAN FRANCISCO STATE UNIVERSITY Downtown campus, Westfield San Francisco Centre, 835 Market, sixth flr, SF; (415) 338-3162. Free. **Race to Execution** (Lyon, 2006), Thurs, 6:30. Followed by a panel discussion about racial discrimination and the capital punishment system.

VICTORIA THEATRE 2961 16th St, SF; (415) 863-7576, www.victoriatheatre.org. \$10. "Spike and Mike's Sick and Twisted Festival of Animation," Thurs–Sat, 7 and 9pm. Through May 10.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6–8. San Francisco Jewish Film Festival presents: **Jews in Space** (Lichtmann, 2005), Wed, 7:30. Human Rights Watch Film Festival: **The Unforeseen** (Dunn, 2007), Thurs, 7:30; **Enigmas of Happiness** (Mulvad, 2006), Sun, 2. **SFG**

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309547-00 The following person is doing business as **KOTTON KANDY** 639 35th Ave., San Francisco, CA 94121. Richard Barrett, 639 35th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/10/08.

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0310293-00 The following person is doing business as **ATHEPASS.COM** 501 Alabama St., San Francisco, CA 94110. Frederic Fuchet, 420 Berry St. #425, San Francisco, CA 94158. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/21/08.

Signed Frederic Fuchet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Veo on March 21, 2008. **March 19, 26, April 2, 9, 2008. L#422504**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309547-00 The following person is doing business as **JEFF OAKES DESIGN**, 437 Fulton St., San Francisco, CA 94102. Santiago Rodriguez, 437 Fulton St., San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/1/08.

Signed Jeffrey M. Oakes. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Veo on March 3, 2008. **March 19, 26, April 2, 9, 2008. L#422501**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309741-00 The following person is doing business as **CLEMENT SERVICE CENTER**, 311 12th Ave., San Francisco, CA 94119. Patrick J. Brennan, 311 12th Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/4/08.

Signed Patrick J. Brennan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos on March 04, 2008. **March 12, 19, 26, April 2, 2008. L#422407**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309845-00 The following person is doing business as **USB ACCESSORIES WORLD**, 3251 20th Ave., San Francisco, CA 94132. Karla Shmuel, 4240 Albany Dr. G212, San Jose, CA 95129. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08.

Signed Karla Shmuel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422401**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309845-00 The following person is doing business as **SAGE MEDICALS**, 2829 California St., San Francisco, CA 94115. Kelley Bream Mountain, 2829 California St., San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08.

Signed Kelley Bream Mountain. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422401**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309845-00 The following person is doing business as **SAVANNAH CHEYENNE**, 3588 Sutter Pmb 552, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08.

Signed Savannah Cheyenne. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422405**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309845-00 The following person is doing business as **SAVANNAH CHEYENNE**, 3588 Sutter Pmb 552, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/6/08.

Signed Savannah Cheyenne. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 6, 2008. **March 12, 19, 26, April 2, 2008. L#422405**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0309930-00 The following person is doing business as **KOTTON KANDY** 639 35th Ave., San Francisco, CA 94121. Richard Barrett, 639 35th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/10/08.

Signed Richard Barrett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 10, 2008. **March 19, 26, April 2, 9, 2008. L#422504**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0310293-00 The following person is doing business as **ATHEPASS.COM** 501 Alabama St., San Francisco, CA 94110. Frederic Fuchet, 420 Berry St. #425, San Francisco, CA 94158. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/21/08.

Signed Frederic Fuchet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Karen J. Hong Veo on March 21, 2008. **March 19, 26, April 2, 9, 2008. L#422504**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0310308-00 The following person is doing business as **CITY VIEW MEDIA, INC.**, 1310 Filmore St., San Francisco, CA 94115. City View Media Inc., 1310 Filmore St., San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/18/2008.

Signed Jack Hatkin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marjorie L. Argente on March 21, 2008. **March 12, 19, 26, April 2, 9, 2008. L#422602**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application: **February 25, 2008**. To Whom It May Concern: The name of the applicant is **HAVELI INC.** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 2400 Tolman St., San Francisco, CA 94110-2620. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** Publication date(s): **March 12, 19, 26 L#422404.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application: **February 26, 2008**. To Whom It May Concern: The name of the applicant is **HAVELI INC.** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 3465 19th St., San Francisco, CA 94110-1842. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE.** Publication date(s): **March 12, 19, 26 L#422403.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application: **March 20, 2008**. To Whom It May Concern: The name of the applicant is **ALCATRAZ CRUISES LLC.** The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at Pier 33, San Francisco, CA 94111. Type of License Applied for: **SA-ON-SALE GENERAL BOAT.** Publication date(s): **March 26, L#422501.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CN470941

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Ashley B. Ortiz for change of name, TO ALL INTERESTED PERSONS: Petitioner ASHLEY B- ORTIZ filed a petition with this court for a decree changing names as follows: Present name: **SAVANNAH CHEYENNE PARRALES.** Proposed name: **SAVANNAH CHEYENNE ORTIZ.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING DATE: 4/17/08. Time: 9:00 AM Dept 21, Room 2E. Signed by Robert D. Foles, Presiding Judge on 3/16/08. Endorsed: Susan San Francisco County Superior Court of California on Mar 6, 2008 by George Jackson, Deputy Clerk. **March 12, 19, 26, April 2, 2008. L#422405**

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GUARDIAN



Teacher's bet

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I have a bit of a moral dilemma. I am a submissive. Sometimes I correspond with, or even meet up with, people I find on the Internet for no-strings-attached fun. I always feel like I'm in control of my life, even when I'm chained up and blindfolded, and I think that it's a healthy (enough) expression of my sexuality. However, I am also about to start training to be a teacher of kids under age 10.

Obviously, the two parts of my life have no relation to each other. But is it possible to pursue interests that could varyingly be described as "niche" or "perverted," and at the same time be a responsible caregiver to children? Do you think it is possible for my private life not to get in the way of my professional development?

Love,

Tied up in Knots

Dear Knots:

Of course I do. I'd better. I'm a retired pervert (I have no time!), and still writing this column and consorting with every stripe of (harmless) freak you can or can't imagine. If I thought that knowing the people I know or admitting in public to having belonged to clubs which would now no longer have me as a member posed any sort of threat to my children — ever! — you better believe I'd be out of Pervertville and living in the suburbs wearing those weird sneaker-loafers (snoafers) that normal moms wear before you could say "I shop at Talbots." Happily, I don't have to. There's nothing *wrong* with your hobby! Your question does set off some alarm bells, but I have no question that you can be not only a good person, but a self-directed one, fully in control — of your life, if not your limbs — while still enjoying being caught in any number of compromising positions.

What does worry me is the online hooking-up for activities that leave you helpless to defend yourself. I understand that some might find the very phrase "helpless to defend yourself" kind of hot (hell, I find the phrase kind of hot), and I'm also aware that real life is not an episode of *Law and Order: Sleazy Exploitative Plotlines Unit*. But seriously, I would not let strangers tie me up, and I wouldn't mind if you didn't, either. If you live in a major metropolitan area, you can join a club or take classes or otherwise meet people who would love to tie you up, and, even more important, meet other people who know those people. The chance that any of these

Internet strangers might wish you harm is admittedly slight, but there are bad people in this world. Please try not to meet any.

The other thing about strangers, of course, is that you don't know very much about them, including where they work and whom they know, which brings us to our next area of worry: how to keep your two worlds from ever, ever meeting. I'm imagining the principal at your new school arriving, toy bag in hand, to administer a good caning to that girl he met on the Internet (Or are you a guy? It doesn't matter either way.) That scenario is far-fetched, granted, but you'll be wanting — needing, actually — to keep your two lives rigorously separate from now on, if you aren't already. I said your personal proclivities should not affect your ability to be a great teacher, and indeed they should not (if you find yourself so drawn to the alleged Dark Side that you can't get it together to sleep or do lesson plans or get up for work in the morning, we'll have another talk), but that depends utterly upon your ability to keep your secret self secret.

I am not a huge fan of the deep dark secret any more that I am big on urging people to blab to Aunt Babs at Sunday supper about their previous night's exploration of scrotal inflation and anal electrodes: to everything its proper time and place, I say. You, though, are going to have to learn to be spectacularly discreet. Perverts are not a protected class, and people with little exposure to these things haven't the faintest idea how to separate the lurid and usually deadly "whips and chains" depicted on *Law and Order* from the usual run of kink-sex reality, which is slightly less dangerous than golf thanks to fewer lightning strikes. Should they discover that one of those whips-and-chains people is — gasp — teaching the *children*, I can assure you that they will not be interested in becoming educated about it. They will be interested in having you drawn and quartered, and not in a fun way. Go ahead with your plans, but do shut up about it.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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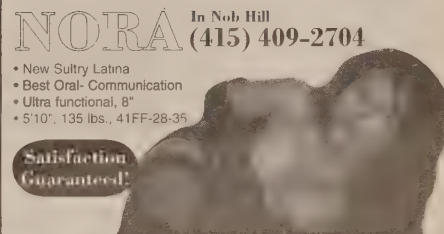


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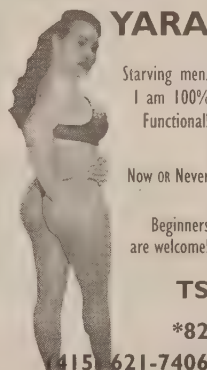


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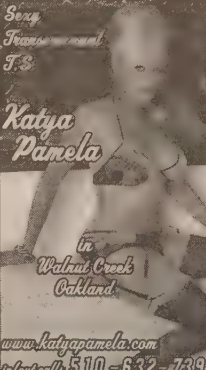
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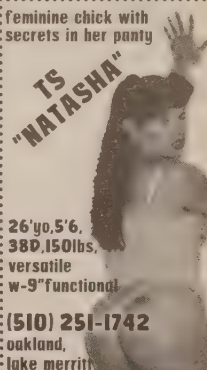
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MARCH 26-APRIL 1

ARIES

March 21–April 19

It's all about keeping it real. If you're not letting go of negative people or habits — and they should all be dumped — then you need to start. This is an important time for taking action that challenges you to be the realest you can be. For reals.

TAURUS

April 20–May 20

Taurus, you're emotionally detached. That much we know. What we don't know is if your aloofness is helping or hindering intimacy. Take a good look at the ways in which you've separated your feelings from your relationships, and your path will be clear.

GEMINI

May 21–June 21

We beg you to spend your time determining how to create a happy medium between work and play in your life. You might not get that balance right this week, but we're confident you can start coming up with strategies that make you feel better about how you spend your time.

CANCER

June 22–July 22

Sometimes life is as crazy as a shithouse rat. This would be one of those times. Nothing makes sense, you're getting hit with conflict and interpersonal stress, and you're being called to embody the change you seek.

LEO

July 23–Aug. 22

Work out your inse-

curities not in a therapist's office but on the dance floor. We think that shaking your ass in a crowd of fellow ass-shakers is the answer to any internal shakiness threatening to knock you off center. Get in your body and connect with all that vivacious passion you fools are famous for.

VIRGO

Aug. 23–Sept. 22

Maybe you'll fall in love this week. It's a real nice time for something like that to happen to you. Invest in new relationships, put caring energy into your home and work, and mull over the nature of love — what it feels like, what it smells like, and how you can share it.

LIBRA

Sept. 23–Oct. 22

OK, Libra, everything feels overwhelming. We urge you to find creative ways of taking care of your struggling heart, but ones that don't involve pulling any new energy into your realm. This is not a good week for beginnings, but it's a fine time to deal honestly with the raw problems of the present.

SCORPIO

Oct. 23–Nov. 21

You'll be handling some pain-in-the-ass ongoing bullshit, friend. Before you take action in any way, we implore you to get super checked in with your most private self. The issues concern things that you alone will have to live with, so stand by your choices.

SAGITTARIUS

Nov. 22–Dec. 2

Things will go best for you if you set your intentions early on and stick with them. Keep an eye on your integrity and stay focused on that when the anxiety monsters attack. Continue trudging toward your obvious next move.

CAPRICORN

Dec. 22–Jan. 19

We sort of can't believe this, but your problems revolve around positive things, like all the success and openness that is in your life. Leave it to a Capricorn to trip out on the good stuff. Let other people in, put yourself out there, and don't allow fear to dominate your process.

AQUARIUS

Jan. 20–Feb. 18

Be open to what comes out of you. It's an indicator of how you have grown. May we suggest having lots of sex and making lots of art and just generally connecting with your raw, elemental Aquarian soul?

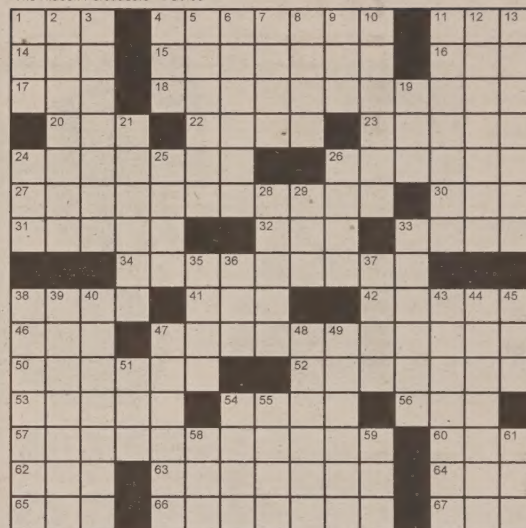
PISCES

Feb. 19–March 20

You can throw a dinner party and set your table very cutely for six people, complete with Martha Stewart-style place settings — but only four people will show up and sit wherever they want while burping and messing up your craft projects. The more flexible you are the less you'll panic. **BF&G**

Ink Well by Ben Tausig

"The Hidden Persuaders" 3 26 08



Across

1. Right and proper
4. Gambling game played with tiles
11. Phys., e.g.
14. "Seinfeld" uncle
15. Gad (about)
16. ATM entry
17. Member of a tiny colony
18. Henri Rousseau, e.g.
20. Bug
22. Ran
23. Jennifer Beals' "L Word" character
24. The PA in IPA
26. Fastball, in dugout slang
27. Larry Flynt, to his detractors
30. Directional suffix
31. ____ Max
32. "Star-Spangled Banner" word
33. Caterer's carriers
34. How the brand names in 18-, 27-, 47-, and 57-Across appear
38. Electronic musician who launched a beverage brand
41. Dicks
42. Four Holy Roman emperors
46. Egg cells
47. Some drawers
50. Some body inks
52. Connected, as hotel rooms
53. Fervency
54. Nickname for Netanyahu
56. Vitamin bottle abbr.
57. Some local news backdrops
60. Animal that sounds exactly like you
62. Chiang ____-shek
63. They may knock you out
64. Dundee denial
65. Something caught in the act?; Abbr.
66. What a detective tracking a series of crimes may look for
67. "I expected better"

Down

1. In the vein of
2. Mark Twain, e.g.
3. Put on the bottom line
4. K2, e.g.
5. Good for planting in
6. Flaggod, as a cab
7. ____ talk
8. David Brooks piece
9. Code-cracking org.
10. Brand for babies
11. Gross (and illegal) pitch

12. It'll hold water
13. First-year medical residents
19. Bag of leaves, perhaps
21. Scratches out a living
24. Handheld console, for short
25. Capital of Samoa
26. Man of the haus
28. Use a divining rod
29. Bovine hangout
33. Rock band's circuit
35. Navy noncoms
36. Corn Pops competitor
37. "Damn it!" alternatives
38. Spiky cuts
39. Get stuffed
40. Short-term solution, so to speak
43. Staff for Poseidon or Shiva
44. Chief Pontiac's followers
45. Compass reading
47. Pub-crawl
48. Return that may arrive in the mail
49. Person who works on the roof?
51. "Psyche!"
54. Bloke, say
55. "____ your service!"
58. Org. concerned with mercury in fish
59. Nine-digit ID
61. "Yipes!"

Last week's solution

U	M	S	E	T	H	A	N	S	B	A	C	H
H	O	T	C	H	O	I	C	E	A	F	R	O
U	N	I	C	O	R	N	R	O	W	R	O	A
H	O	M	O	O	O	H	T	B	O	N	E	
			U	N	I	B	R	O	W	B	E	A
S	A	L	A	D		S	L	A	Y	E	R	
I	V	A	N	I	V	E	A	T	S	A	W	A
P	I	N	T	O	P	H	E	H	A	G	O	
S	A	T	I	A	T	E	D		S	I	S	T
			F	R	E	R	E	S		R	E	E
U	N	I	F	O	R	M	L	E	T	T	E	R
R	E	D	I		U	N	H		I	D	E	A
K	A	L	E		U	N	I	S	E	X	T	O
E	T	E	S		M	Y	S	O	R	E		W
L	O	S	T		P	E	E	R	E	O	N	S

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